

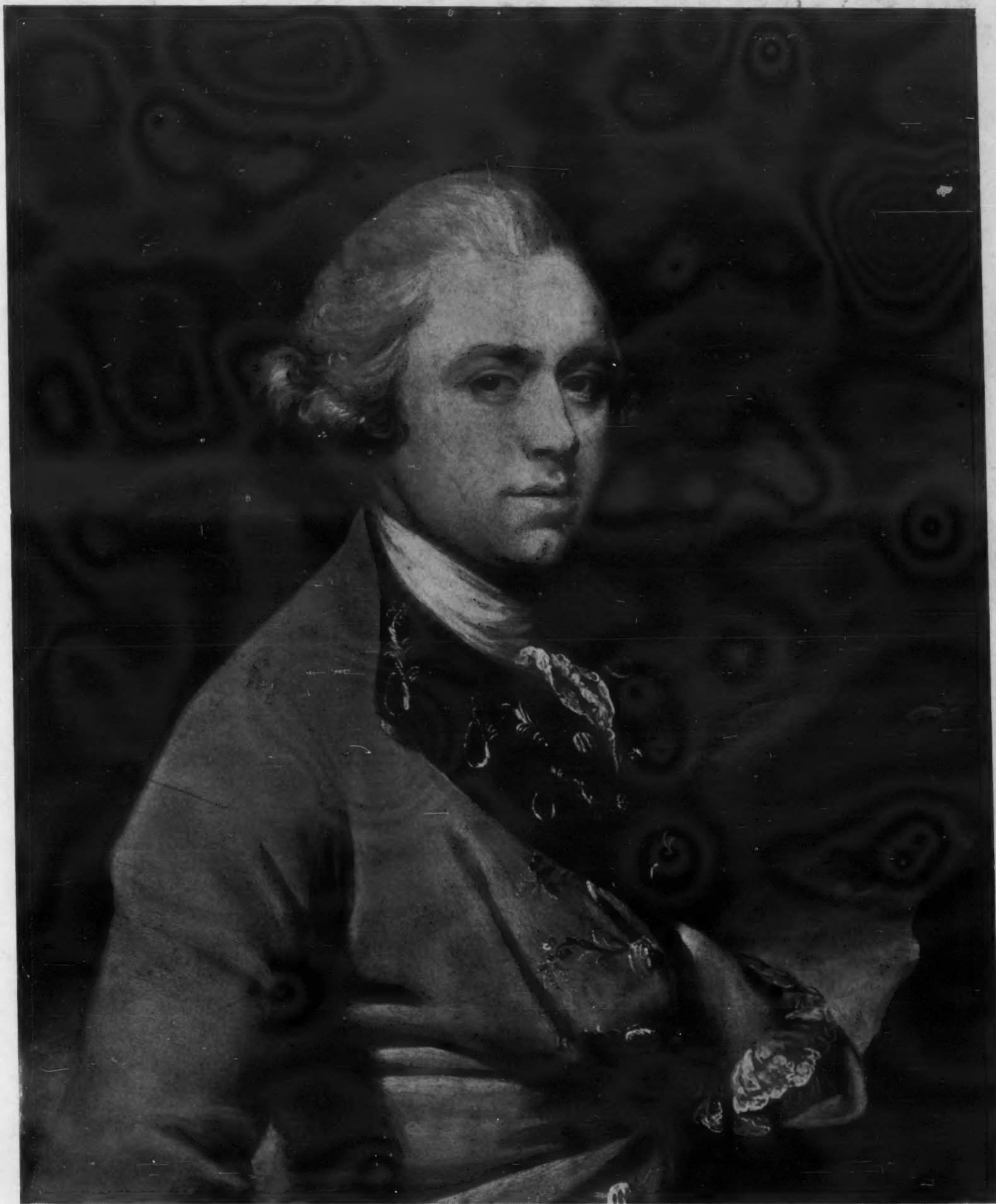
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The ART NEWS

VOL. XXIX

NEW YORK, MARCH 28, 1931

NO. 26—WEEKLY



"COLLINGWOOD RODDAM OF RODDAM"

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 28, 1931

National Academy Opens Its Annual Spring Exhibit

Improved Standards of Work
But No Modern Influences
Characterize Current Show
at the Academy

By RALPH FLINT

The Spring Academy, with a double quota of prize moneys, is with us again, a certain harbinger of the vernal season and a sure solace to those who find the issues of contemporary art increasingly harrowing. The same general tenor of comfortable XIXth century painting is the prevailing sentiment of this 106th gathering of the National Academy of Design, and the only thing that gives this year's convention any particular distinction is the fact that certain habitual occupants of wall space in the Vanderbilt Gallery have sent rather better than usual canvases. There is, unless memory is unduly fickle, in all the long course of several galleries of the Fine Arts Building, not a trace of the intriguing modernistic currents that are reconditioning the course of XXth century art. The 350 passed by the jury all hold true to the form that the Academy, except for that one brief experimental year, when it invited a group of modernists in, so rigidly adheres to. Brightly blow the banners of the N. A. C. from the facade of the Fine Arts Building in West Fifty-seventh Street and brightly shines the early spring sun along this most personal and fascinating of all New York's major thoroughfares, but within all is shrouded in the dim and somewhat religious hush of yesteryear. The contrast is a bit painful and makes going to the Academy's spring tourney rather a good deal of a task.

In the large Vanderbilt gallery, there are a number of canvases that are really outstanding. Wayman Adams, whose pillant brushes have been allowed too great a leeway of late, is back on the top line with a very swagger portrait of William Ritschel who paints those spreading seascapes out at Carmel on the Pacific. This time the strokes have a believable continuity, and this happy state of affairs probably argues a timely reformation on Mr. Adams' part. Eugene Higgins is also at his best in "The Coming Storm," and here the dramatic power of the painting is sufficient to hold up the rather tenebrous color scheme. Oftentimes Mr. Higgins runs dangerously close to swamping his scenes with an excess of gloom, but here he has struck just the right balance between subject matter and treatment. Hobart Nichols' large "Symphony in Gray" is another fine item, and Charles S. Chapman's "Resting Fawn" is the best of his series of woodland epics, carved out with an eye to sculptural pattern, and very rich in detail. Jerome Myers' "Street Shrine" is one of his happiest studies of urchin life in Manhattan, and his little sidewalk elves make a dancing body that has a sort of "Meister-singer" surge to it. William Ritschel's "Seal Rookery" is not quite up to the high standard of seascaping that this West Coast painter has set for himself. John E. Costigan's "Early Morning" is a typical canvas, full of bucolic

(Continued on page 8)



"PORTRAIT OF A BOY IN A BLUE JACKET"

Purchased from Wildenstein & Co. for the William Rockhill Nelson Trust by Harold Woodbury Parsons.

By DAVID

ROMNEY PORTRAIT GOES TO DALLAS

An interesting portrait by Romney, painted before his "Italian period," has been bought by a collector in Dallas, Texas, from the Newhouse Galleries, Inc., New York City. It is a portrait of Elizabeth Sage about whom the well known Romney authority, Walter Roberts, has this to say: Elizabeth Sage was the "daughter of the Rev. John Whalley, D.D., Master of Peterhouse, Cambridge, and Regius Professor of Divinity, by Mary, daughter of Francis Squire, Chancellor of Wells. Born in 1745, Elizabeth in 1786 married Isaac Sage, Esq., of the Hon. East India Company's Service. "This very desirable and interesting portrait by Romney," Mr. Roberts continues, "was painted about the time of her marriage and is therefore important in the study of the development of Romney's art. I should ascribe it as one of the artist's best pre-Italian portraits. It is engraved by Joseph Brown as frontispiece to the second volume of the 'Journals and Correspondence of Thomas Sedgewick Whalley,' her brother, 1863, and on the plate Romney is erroneously described as R. A. A year after Mrs. Sage's death, her only daughter sat to Romney for a whole-length portrait, a commission from Dr. Whalley. Both portraits of mother and daughter are recorded in my 'Catalogue Raisonné' of Romney's works, p. 138."

Parsons Makes More Purchases For Kansas City

Harold Woodbury Parsons, art adviser to the William Rockhill Nelson Trust of Kansas City, Missouri, announces the purchase of three notable paintings. "Christ and the Centurion" by Paolo Veronese, which came from the estate of the late Arthur Sulley of London and was bought from Scott & Fowles, Mr. Parsons declared to be the most important work of art as yet acquired for the collection under his direction. This large masterpiece is 82½ inches long and 56½ inches high, and depicts the centurion on his knees in the center of the canvas addressing the Christ in the midst of a group of disciples.

A beautifully organized landscape by Thomas Gainsborough, entitled "Repose," was purchased from Thomas Agnew & Son. It also is sizable, measuring 58½ by 48½ inches, and presents two horses and three cows in a field against a typical Gainsborough sky, with fine old trees at the right throwing into relief the white coats of the horses and at the left, somewhat inconspicuously near by, a farmhand asleep on the ground.

The important "Portrait of a Boy in a Blue Jacket" by Jacques Louis David, which is herewith reproduced, was purchased from Wildenstein & Co., and measures 18 by 22 inches.

SPRING SALONS TO OPEN ON APRIL 20

Entries are being received for the Twelfth Annual Spring Salons of America which will open at the American-Anderson Galleries on April 20th. Yasuo Kuniyoshi, secretary of the organization, announces that the first three days brought over sixty new exhibitors' names into the files and that indications point to a larger exhibition this year than ever before.

The Salons, since its foundation twelve years ago by Hamilton Easter Field, has consistently maintained the principles under which it was fostered. The chief aim of the organization is to provide an adequate showing for the work of each artist who desires it, as opposed to the methods used in an exhibition selected by a jury. In addition, the organization guarantees each exhibitor proper hanging space and lighting for his work.

Wood Gaylor is president of the organization and the other officers are Robert Laurent, Vice President; Stefan Hirsch, Recording Secretary; David Morrison, Treasurer, and Yasuo Kuniyoshi, Corresponding Secretary. The directors are: George Ault, Theresa Bernstein, Horace Brodzky, Emile Branchard, Irving Brokaw, Vincent Canade, John Carroll, John Cunn-

(Continued on page 4)

Bliss Bequests To Enrich Many Leading Museums

Museum of Modern Art Main
Beneficiary in Will Which
Also Remembers Other Small
and Large Institutions.

Perhaps the most important art news of the past week has been the announcement of the notable bequests of the late Lizzie P. Bliss, whose will was filed for probate on March 18. Her large collection of modern French and American paintings, which have been left to various of our leading museums, includes a remarkable group of canvases which are witnesses to the unusual progressiveness and surety of Miss Bliss' taste.

The Museum of Modern Art, of which she was one of the organizers as well as the vice-president, was the largest single beneficiary under the terms of Miss Bliss' will. The magnificent group of Cezannes left to this institution number twenty-one canvases, including the famous "Portrait of Madame Cezanne," "Self Portrait," and "The Bather" as well as such well known works as the "Portrait of M. Choquet," "The Road," a large still life and an early landscape.

In addition to the Cezannes, the Museum of Modern Art will also receive other important bequests, all in the field of modern French art. Of the now classic late XIXth century masters, there is a landscape by Renoir, two paintings by Degas—"After the Bath" and "Race Course," an oil by Odilon Redon and two Gauguins, "Head of a Tahitian" and "Hina Tefa Tu." The contemporary works left to the museum are also notable among them being three canvases by Derain, two paintings by Picasso, "Green Still Life" and "Woman in White" and an interior and "Girl in Green" by Matisse.

Among the pastels, prints and lithographs also willed to this institution are a set of woodcuts by Gauguin, a black and white by Daumier, a pastel by Toulouse-Lautrec, "Madame Bel-fort en rose," two pastels by Redon, drawings from the old masters by Degas and two Matisse lithographs.

The Metropolitan Museum of Art is to receive three paintings by Arthur B. Davies, "Italian Hill Town," "The Unicorns," and "Adventure," as well as two of his oil sketches and two of his water colors. Other bequests to this institution include three Byzantine works of art, a Chinese vase, and a beaten silver camel and driver of Greek workmanship.

Two other important paintings by Davies, of whose works Miss Bliss had long been a collector, go to the National Gallery in London. The titles are "Sleep" and "Line of Mountains." Phillips Academy at Andover has been selected to receive "Spring Ecstasy" and four water colors by this same artist, together with three water colors by Maurice Prendergast.

The Corcoran Gallery of Art in Washington, D. C., is to be enriched with three fine works by Davies—"Hill

(Continued on page 6)



"PORTRAIT OF A DUTCH GENTLEMAN"

By FRANS HALS

This fine work, considered by both Dr. Bredius and Dr. Schmidt-Degener, as second only to Hal's masterpiece in the Lichtenstein Gallery, is now in the collection of the Bachstitz Gallery.

A Notable Hals Portrait at the Bachstitz Galleries

The Bachstitz Galleries of New York and the Hague have added to their collection the important "Portrait of a Dutch Gentleman" by Frans Hals, which we reproduce in this issue. Dr. Schmidt-Degener, General Director of the Reichsmuseum, Amsterdam, gave this picture the place of honor at the Dutch Exhibition held at the Royal Academy in London in 1929. Both this expert and Dr. Bredius share the opinion that after the picture by Frans Hals in the Lichtenstein Gallery, this is his finest portrait masterpiece.

The picture represents a man, probably in the middle fifties, of intelligent and benevolent appearance. His apparel would indicate that he was a member of the upper classes. From

under the large black hat a pair of intelligent eyes animate the rather thin face, while the slightly parted mouth, with its twisted mustache, give further indications of a sensitive and self-assured character. By means of the strongly emphasized modeling of the individual features, the psychological importance of the head is further heightened.

A white lace collar affords, in its clear white, magnificent contrast to the warm flesh tones of the face. The other garments, which are black, are so painted that they stand out brilliantly against the somewhat lighter background. In the lower part of the picture the hands appearing from beneath the mantle, and the gloves which they clasp, give another bright accent against the gleaming black. The marvelous deep, yet silvery black of

the garments and the mantle reveals a technical mastery which would indicate that this portrait dates from Hals' most mature period. Scholars of the past further confirm that this portrait belongs to the artist's last and most accomplished period. The canvas was previously in the collections of Count Maurice Zamoyski of Warsaw and that of John McCormack of New York.

Numerous leading art experts have discussed and illustrated this canvas in their publications. It is reproduced in Bode's work on Frans Hals, page 171; in Hofstede de Groot's *Catalogue Raisonné*, Volume III, No. 320, and is characterized as "Last period, excellent preservation," in the record of Dr. Bredius. Dr. W. R. Valentiner, in his Hals volume in the *Klassiker der Kunst* series, reproduces this portrait on page 240.

Many Entries Now Being Made For the Spring Salons of America

(Continued from page 3)

Rudolph Dirks, John Dos Passos, Louis Elshemius, Ernest Fiene, Arnold Friedman, Edwin Booth Grossman, Wood Gaylor, George Hart, Bertram Hartman, Harry Hering, Stefan Hirsch, Bernard Karfiol, Yasuo Kuniyoshi, Adelaide Lawson, Robert Laurent, Kenneth H. Miller, Gus Mager, David Morrison, Kikuta Nakagawa, Frank Osborn, Agnes Pelton, Kath-

erine Schmidt, Doctor Stan, Joseph Stella, John Storrs, Henry Strater, Mary H. Tannahill, Byron Tsuzuki, Irene Weir, Isabel Whitney and Claggett Wilson.

The Hamilton Easter Field Foundation, a purchasing fund which selects a number of works each year from the Salons of America exhibition is forming its collection for ultimate donation to a well known museum.



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CALIFORNIA ART MUSEUMS ACTIVE

SAN FRANCISCO.—Lloyd LaPage Rollins, Director of the California Palace of the Legion of Honor in Lincoln Park, and of the M. H. de Young Memorial Museum in Golden Gate Park, San Francisco, has just returned from a five weeks' trip to New York City and other eastern points, where he had gone to arrange for exhibitions for these two municipal museums, and to attend to other business for the two institutions.

Rollins secured the services of two new museum experts for the California Palace of the Legion of Honor, both of whom will take up their new duties on April 1st. One of the two, Thomas C. Howe, Jr., will be Assistant Director of the Palace. For the past four years he has been engaged in work at the Fogg Art Museum of Harvard, whence Rollins also came to the Palace. During this period Howe has spent much time abroad studying modern methods of museum management.

The other new addition to the Palace staff is Miss Franziska Schacht, who will do docent and educational work at the museum. Miss Schacht is a graduate of Vassar College and did graduate work at Simmons College in Boston. Following this she was for four years connected with the Vose Galleries, the most important fine arts dealer in Boston. From Vose she went to the Boston Museum of Fine Arts, where she did docent and educational work, and from this institution she comes to the Palace.

Upon his return to San Francisco Director Rollins announced plans for a long series of events at both of the museums in his charge. A new addition to the M. H. de Young Memorial Museum, comprising twenty-one galleries, was completed a few weeks ago, but has not yet been put into use. Rollins purposes opening this unit on April 16th with an important exhibition. For this event one of the contributors will be the Chicago Society of Etchers, which will send out a very strong group of contemporary American and British prints. Among the other graphic groups scheduled for April are lithographs by George Biddle and photographs by Margrethe Mather.

In order to prevent duplication of effort the new director of the museums has just announced the policy that shall govern both of these institutions hereafter. He says:

"It is planned to make the M. H. de Young Memorial Museum primarily one of decorative and graphic arts,



"FEMME AU COLLIER"

By MODIGLIANI

Sold from the "Century of French Painting" exhibition in Knoedler's Chicago gallery to C. H. Worcester

and the California Palace of the Legion of Honor a museum of painting and sculpture. There will be considerable reorganization and rearrangement of the present de Young Museum collection in a way that will make the museum more valuable and convenient, both for the general public and for the serious student of decorative and graphic arts."

In connection with the graphic arts department Rollins intends to build up a print collection of etchings, litho-

graphs, and other media, that will make the de Young Museum one of the most important of this type in the United States. The remainder of the museum will be devoted to decorative arts. In time he plans to install a series of period rooms complete with furniture and decorative accessories of various great epochs, which will vie with the collections of this sort on view at the present time in the great museums of the East and of Europe.



"Cupid and Psyche" by C. Paul Jennewein

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FOGG MUSEUM BUYS CHINESE WORK

The Fogg Art Museum of Cambridge, Mass., has recently purchased from the Louise E. Bettens Fund an ancient Chinese portrait of about the time of the Sung-Yuan dynasties. It is a portrait of a woman by a woman, "Lady Su Hui" by Lady Huan To Shen.

An important new loan comprises thirty-eight drawings and water colors by Gabriel-Charles Gleyre. These have been lent by the Lowell Institute.

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Lizzie Bliss Bequests to Enrich Many Museums

(Continued from page 3)

to Hill," "Frankincense," "Blue Sunrise" and "The Great Mother."

Other institutions which will benefit through Miss Bliss' bequests are the Brooklyn Museum, the Newark Museum Association, International House, the Memorial Art Gallery of Rochester, the Rhode Island School of Design in Providence, the Utica Public Library, the Children's Museum of Art in Cleveland, the St. Paul Art Institute, the San Francisco Art Association and the Portland Art Association.

The testament, which was drawn up

on August 30, 1930, specifies that this bequest to the Museum of Modern Art is to be delivered within three years of her death, but that the executors and trustees must be convinced that this institution is "sufficiently endowed and is in the judgment of said trustees on a firm financial basis and in the hands of a competent board of trustees." What is more, the Museum of Modern Art may not dispose of or sell any part of the bequest. If these terms cannot be met, the Metropolitan Museum of Art is to become the beneficiary of this group of pictures.

The two men appointed to administer the trust are Robert G. McIntyre

of the Macbeth Galleries and David MacKenzie of the law firm of Masten & Nichols. The works of art belonging to Miss Bliss, the will states, are among the assets of the Paintings and Prints Corporation. If, at her death, all of this stock belongs to her estate, the trustees are to deliver the stock to her brother, Cornelius N. Bliss, chairman of the board of Bliss, Fabyan & Co., and president of the N. Y. Association for Improving the Condition of the Poor. The trustees are directed to hold the stock until, at their discretion, they see fit to dissolve the corporation and then to distribute the works of art as indicated in the will.

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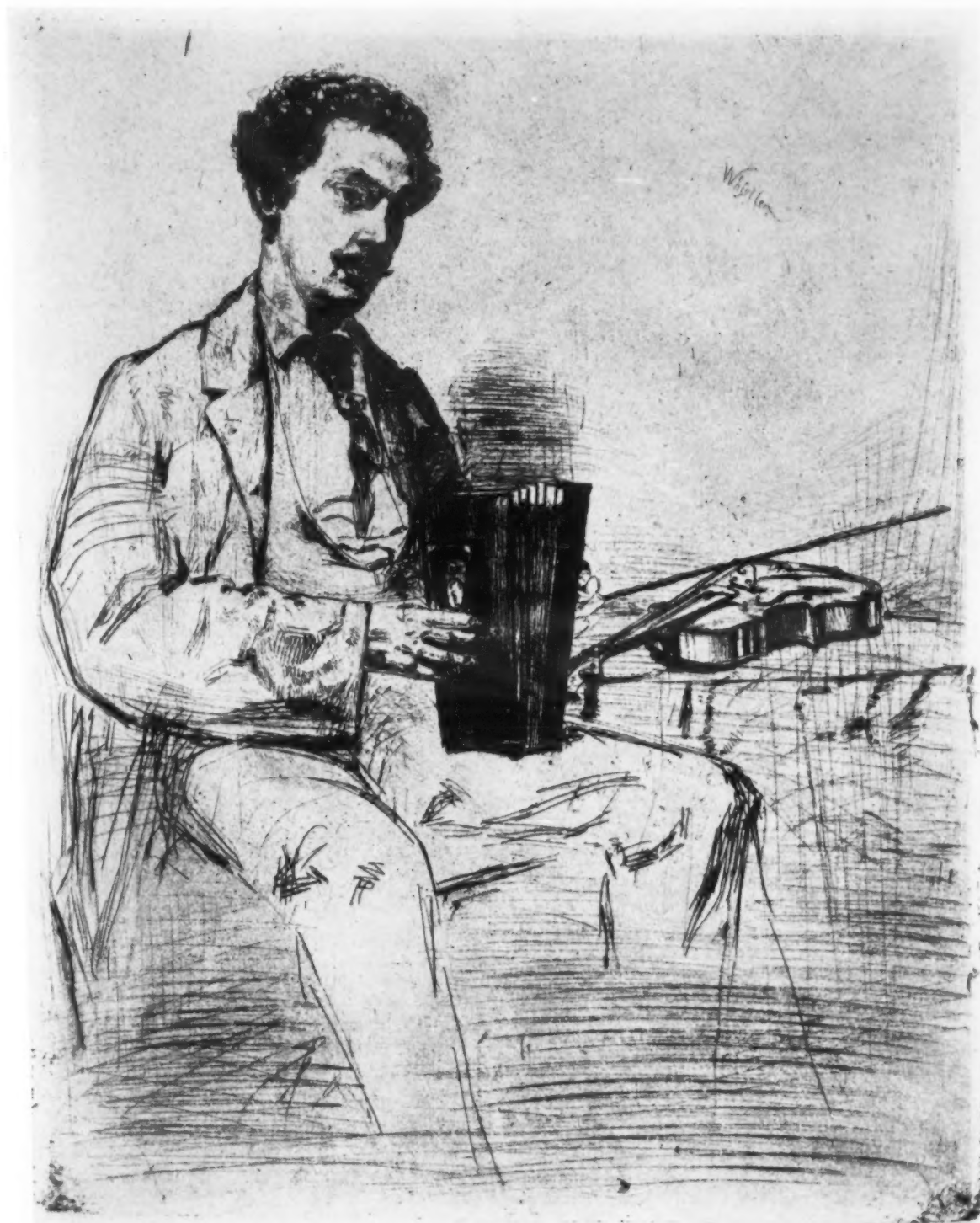
"Portrait of a Gentleman" by Cornelis Janssens
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(Continued from page 3)

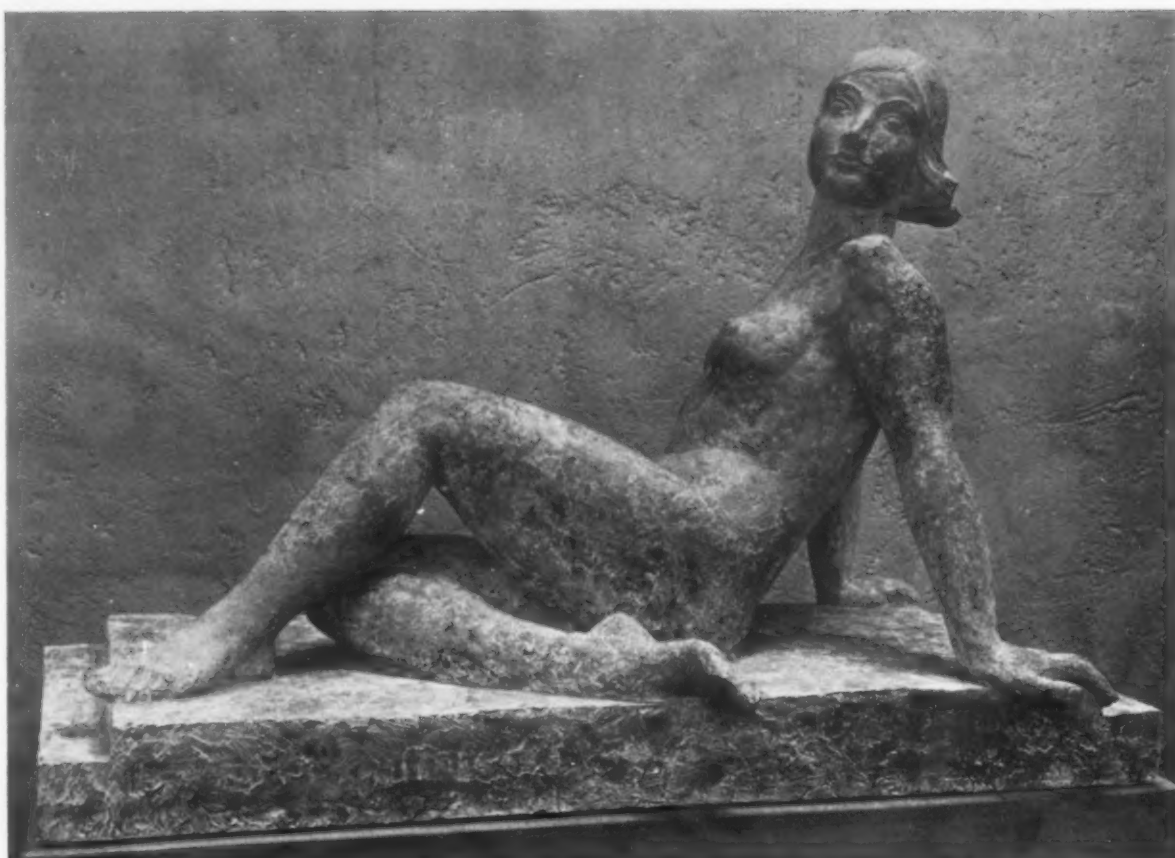
charm and earthy sentiment and handsomely designed, but I think that it is time Mr. Costigan took further heed of his pigmentation and lightened it still more. He has made certain strides of late in this direction, getting rid of the superabundance of paint that used to make his canvases rather topheavy, despite the delicate shimmering effects of light that he was able to obtain thereby. He needs to match his enlarged sense of pattern with a brushwork more in line with the times. The new Derain landscapes at the Marie Harriman Gallery might serve him as guide. Roy Brown's "In the Park" is the best thing I have seen from his hand in several seasons, and Charles Woodbury's "North West Wind" is full of swishing wind and wave in his most approved style. Harry W. Watrous' elaborate still life is yet another of his superlative pieces of verisimilitude, but he still insists in pulling too many rabbits out of the hat by piling his foregrounds with superfluous bits of shining ornament. Apparently he gets carried away with the joys of the pictorial chase and lets the pleasure of putting in those tempting high lights run away with him. Elsewhere in the Vanderbilt Gallery you will come upon such staunch Academicians as the Carlsens—Emil and Dines—Maurice Fromkes, Carl Wuermer, Lillian

Genthe, John Noble, John Folinsbee, Leon Kroll, Ernest Lawson, Glenn Newell, Chauncey F. Ryder, Bruce Crane, etc., etc.

The other galleries have a less imposing lot of canvases to offer, but here and there are interesting items, such as Childe Hassam's lovely pano-

ramic "West Hills," F. Tenney Johnson's characteristically Western "When the Day Is Done," Carl Woolsey's "Houses of Earth," Wood Woolsey's "Penitentes," Ernest L. Blumenschein's "The Lake," Walter Ufer's "The Southwest," Gifford Beal's "Man with Lobster Pots," Paul Trebilcock's

"Sleeping Venus" (too anatomically complacent perhaps for complete success) and Gertrude Fiske's "The Major." Also works by Luigi Lucioni (well skied for some reason or other), Jerry Farnsworth, Robert Brackman and Elizabeth Price help to lighten the gloom that usually hangs over the



"REVEIL"

By ROBERT LAURENT

Just acquired from the Valentine Gallery by the Whitney Museum

Academy Room generally known as the "morgue."

As usual, the sculpture is practically negligible, tucked here and there into convenient corners and invariably overlooked. Leo Lentelli, Alice Morgan Wright, Eleanor M. Mellon, Bessie Potter Vonnob, Chester Beach, Margaret French Cresson and Oronzio Madarelli are among the exhibitors in this section, but something ought to be done about giving the sculptors a better break in forthcoming Academies.

FRANKFURTER TO GIVE ART LECTURE

On Sunday, March 29, the Public Education Association will benefit from the proceeds of the admission charge of fifty cents to the exhibition of old and modern masters now current at the American-Anderson Galleries. In the afternoon a feature will be a formal discussion of outstanding paintings in the exhibition by Mr. Alfred M. Frankfurter, well known art authority and editor of *The Antiquarian*.

The organization, which is formed for the improvement of public school education in New York, has as its officers Miss Martha Lincoln Draper, president, Mrs. Schuyler Van Rensselaer, honorary vice-president, William B. Nichols, treasurer, and Mrs. Thomas K. Schmuck, chairman of the executive committee.

Patronesses of the day will be Mrs. Samuel A. Lewisohn, chairman, Mrs. Charles S. Brown, Jr., Mrs. Richard S. Childs, Princess Sidamon Eristoff, Mrs. Franklin Lockwood, Mrs. William B. Olmsted, Jr., Mrs. J. Culbert Palmer, Jr., Hon. Frances Perkins, Mrs. Miriam Sutro Price, Mrs. Thomas K. Schmuck, Mrs. Isaac Newton Seligman, Mrs. Joseph R. Swan and Mrs. Royal Victor.

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Landscape and Garden Art Now On Exhibition

With the increase in new country estates together with the improvement in taste generally and the attendant demand for beauty in one's surroundings, year by year at this season, one realizes that the landscape architect is more and more coming into his own. This spring, the New York Chapter of the American Society of Landscape Architects is holding its eighth annual exhibition in the two downstairs galleries of the Fifty-sixth Galleries, supplementing the photographs of work by members with garden sculpture by many well known sculptors, thereby adding to the interest and at the same time offering suggestions to visitors fortunate enough to own gardens and to be in the market for attractive garden accessories.

In addition to the views on private estates of landscaped sylvan glades, charming terraces, picturesque stone walks and walls, pools, bridges and wall fountains, there are this year a number of civic projects. First of all, there is a model by Victor Frisch of the plan for developing the lower reservoir site in Central Park, which the society under whose auspices the exhibition is being held presented to the New York Commissioner of Parks. The photographs of Playland, the new park at Rye, are notably beautiful, depicting the work of Gilmore D. Clarke. Then, there is a photograph of the Washington Park Swimming Pool in Jersey City, designed by Frederic C. Hoth and attractive outlooks of the business block from the Abbott Court Apartments in Radburn, N. J., where an interesting community is being developed and where the landscape gardening is planned by Marjorie Sewell Cautley.

Other members of the society who contribute photographs of work recently finished are Herbert M. Blanche, J. R. Brinley, A. F. Brinckerhoff, Noel Chamberlin, Marion C. Coffin, Thomas H. Desmond, Annette Hoyt Flanders, Clarence Fowler, Robert Ludlow Fowler, Jr., Martha Brookes Hutcheson, Helen Swift Jones, Charles Wellford Leavitt and Son, Charles N. Lowrie, Eleanor Roche, Richard Schermerhorn, John Jacob Spoon, Ferruccio Vitale and Albert Geffert, Jr., and Loutrel Briggs.

In the garden pieces, the majority of which are to a surprising extent figures of children, the sculptors represented are: Oronzio Maldarelli, Beatrice Fenton, Rachel Hawkes, Mario Korbel, Albin Polasek, Edward McCarty, Walker Hancock, Paulanship, Wheeler Williams, Adolph Weinman, Roy Sheldon, Albert Stewart, Bryant Baker, Bessie Potter Vonnob, Edith Barretto Parsons, Mabel Conkling, Henry Hering, David Evans, Allan Clark, Edward Berge and Arthur Lee.

Harvard Shows Work by Little Dutch Masters

An exhibition of drawings by the Little Dutch Masters of the XVIIIth century is being held at the Germanic Museum of Harvard University until April 25. The works of these artists have been sadly neglected by American collectors, and as a result, in spite of their great charm, they are seldom on view. These more than fifty drawings from public and private collections all over the country, therefore, being very representative, constitute a display of uncommon interest.

Although Rembrandt is present in the form of five splendid drawings lent by the Fogg Museum, the rest of the exhibition is devoted to his contemporaries. Landscape is offered in the drawings of Van Goyen, Ruysdael, Van der Neer, Averkamp, Albert Cuyp, Everdingen and William van de Velde. Dutch portraiture is seen in the works of Lucas de Heer, Nicholas Maes, and Abraham Hondius. The genre painters can be studied in the sketches of Adrian and Isaac van Ostade, Jan Steen, Adrien van de Venne, Caspar Netscher and a dashing little sketch from the Morgan Library by Cornelius Dusart, which has all the power and breadth of a Goya. The animaliers are represented by Paul Potter and Hondecoeter, while still life is to be found in the sparkling studies of Jan van Huysum.



"ELIZABETH SAGE"

By GEORGE ROMNEY

Sold by the Newhouse Galleries of New York to a prominent Dallas collector.

PRIZES AWARDED IN NEW HAVEN

The Paint and Clay Club recently held their thirtieth annual exhibition in which four hundred works of art were submitted to the jury of selection. The following prizes were awarded: to Anthony Thieme of Boston, the Mansfield prize of \$100; to Walter Goltz of Woodstock, N. Y., the Downes prize of \$100; to Edith Briscoe Stevens of Hartford, the Paint and Clay Club prize of \$100; to Arthur Meltzer of Langhorn, Pa., the Connecticut prize of \$50. Eliot O'Hara, Lindsay N. Sterling and A. Henry Nordhausen received honorable mention.

RARE SERVICE SET LENT TO CHICAGO

When Napoleon presented his sister Pauline with one of the most beautiful table services ever designed on the occasion of her wedding to Prince Borghese, he could not have dreamed that one day it would be found resting in a Chicago museum, suitably housed in dust-proof glass cases. However, when this remarkable silver gilt set, consisting of 1680 separate pieces, was offered for sale in Paris, Mrs. E. Rockefeller McCormick promptly purchased the entire set. It was designed under Napoleon's orders, probably by Mercier, with the Borghese arms, and made by M. G. Biennais, the Imperial jeweler, in 1806.

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EXHIBITIONS IN NEW YORK

EUROPEAN PORTRAIT PAINTERS

Reinhardt Galleries

What the well painted portrait should look like, when manoeuvred by any one of the expert band of European portraitists that the Reinhardt Galleries are presenting at the moment, is clearly set forth in works by Kees Van Dongen, Augustus John, Bernard Boutet de Monvel, Savely Sorine, Foujita and Sir William Orpen. The portraits shown are all of Americans, and the thirty or more canvases on view show that the present generation is just as keen on having itself preserved for posterity as any other. Style is the keynote of the show, and while the three Orpens and the pair of Johns are pretty much cast in the conventional modes of XIXth century portraiture, the work of Foujita, Van Dongen, Boutet de Monvel and Sorine is highly stylized and independent of tradition. Sorine, the Russian artist, is technically a last century man, and his over-elaborated studies of fair women have to rely on their distinction of silhouette rather than on actual handling for their *cachet*. He invariably sets his sitters against a dead white ground, with a considerable hardness of edge, a method of procedure that is very taxing on both the artist and the sitter. However, his group is handsome to look at, if a bit old-fashioned in feeling and execution.

The big Van Dongen portrait of Miss Jeanette MacKelvie is a very swagger affair and hangs together remarkably well. Van Dongen certainly knows what he is about when it comes to portraiture of this sort, and this special example of his pictorial prowess should encourage others to follow in the somewhat courageous footsteps of "Miss MacKelvie." Fifty or a hundred years from now, a Van Dongen should look pretty elegant against the family panelings. The de Monvel group is delicately seen and expertly rendered — cool, chaste, aristocratic performances that are thoroughly modern yet closely following the original de Monvel tradition of the last century. The Orpens and Johns will appeal to those of conventional tastes, although it appears to be something of a gamble as to what one may expect from John's rather roving brush. Page Hon. Alvan T. Fuller, whose portrait is here and who opened his Beacon Street house to John and his easel not so long ago with questionable results!

Foujita is perhaps the bright particular star of the Reinhardt show, and his portraiture, while veering at times toward delicate caricature, is a very showy and engaging accomplishment. He says just enough and lets his marvelously sinuous and expressive line carry the burden of his song without relying on the frills and padding that most portraitists fall back on. A number of notables have sat to him, including the Grand Duchess Marie of Russia, the Lunts, Miss Adele Astaire and Miss Marjorie Oelrichs. Foujita will give madame the ultra-fashionable silhouette. In fact, he verges on a perhaps too drastic anatomical suppression at times, leaving his sitters looking rather plucked. But for style and chic, I suggest Foujita to the questing sitter who is rather fed up with the conventional modes of portraiture and wants something bright and happy for the family to remember him or her by.

HOPFER TO CANALETTO

Keppel Gallery

The title of David Keppel's latest print show gives you a clue to its contents, if you are at all in the know about print-makers. Had it read "Canaletto to Hopfer" I should have gone expecting a regulation up-the-scale show such as the print dealers love to assemble from their holdings,

beginning with the accepted men of the past and advancing by various studied leaps to the present day. But with Hopfer heading off the list and then bringing in Canaletto for the wind-up had me considerably "stumped." And it proved to be just that kind of show with all manner of (to me) unknowns of the XVIIth, XVIIIth and XIXth centuries, and all excellent print-makers and worthy of an extended study and acquaintance. Nearly eighty items are selected for this interesting display, and while there are a number of well known examples by such staunch portfolio favorites as Goya, Callot, Claude, Fragonard, the Tiepolos (Battista and Domenico), Piranesi and Canaletto, you will find twice as many more who are comparatively unknown.

As Dorothy Keppel points out in the foreword to the catalog, the field of engravings and etchings offers a most accessible pictorial record for the historian, and the present exhibition might well be called "From the Middle Ages to Modern Life." She writes, "It seems strange to think that these scraps of paper have, many of them, come down to us from the days when the Duke of Alva spread terror in the Lowlands, the Medici feasted in Italy, Charles V grew tired of his empire or the Great Armada went to pieces on the rocks of Ireland." There is not adequate space in a review of this nature to dwell upon the individual treasures in such an exhibition as this, but the student of the graphic arts will find it to be one of the really important print exhibitions of the year.

EARLY AMERICAN MINIATURES

Ehrich Galleries

The Ehrich Galleries have just placed on view a most delightful exhibition of early American miniatures, including works by such notables as Copley, Frothingham, Inman Malbone, Charles Willson Peale, Gilbert Stuart, Sully and Trumble. The showing is further enhanced by an excellent catalog,

giving a wealth of interesting information concerning both great and small practitioners of this art. It is scarcely possible within the scope of this review to do full justice to the wealth of material, both historical and artistic, embodied in this group of some sixty miniatures. But one striking fact deserves particular emphasis—in contrast with the highly finished contemporary work in this medium our early American predecessors display a striking sincerity. Save for one very decorative young lady whose pink and white charms might well adorn a Victorian bonbon box, the little ivory ovals in the two cases at Ehrich's reveal the same search for psychological verities as distinguished the full-sized portraits of the period.

Ranging almost at random over the two cases of miniatures one notes Sully's dignified portrayal of Robert MacKay, Canadian jurist; a charming pair of ringletted girls by Peale, a portrait of his niece by Malbone (who before his early death at thirty became America's foremost miniaturist), a tiny pair by Copley, hardly more than an inch in diameter, and a portrait of the well known clergyman, Stephen Dodd, founder of the Connecticut Theological Institution, by Stuart. Among several depictions of Washington that of William Bone after the Lansdowne portrait is particularly notable.

A more human but less purely aesthetic pleasure is afforded by the works of many of the lesser masters. For example, we have from the brush of an unknown miniaturist a vigorous portrayal of "Peter Porcupine," a British journalist, who wrote a series of pamphlets in Philadelphia in which the French revolutionists and their sympathizers were severely criticized. Contrasting with several artists such as Steingrube, Binsse and Unger, who are known by but a single work, we have an entire quartet of miniature-producing Peales — Anna, Charles, James and Raphael, represented by some fourteen works. And to show that even the XVIIIth century had its sticklers for scientific accuracy, there is an example of the conscientious work of Charles Balthasar Julien Fèvre de St. Memin, who took his profiles with mathematical accuracy, using a machine he invented, called a Pantograph!

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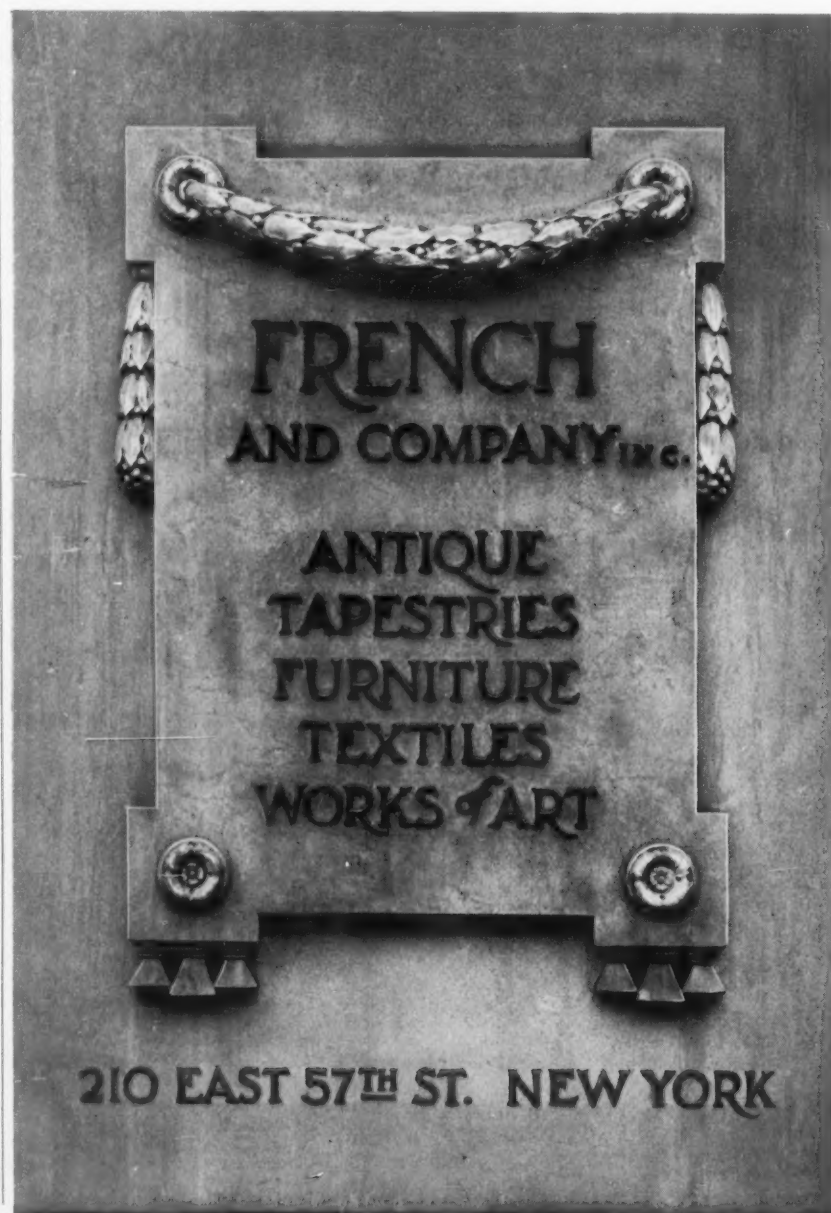
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THE KING-COIT SCHOOL

New Art Circle

One of the real wonders of the season is the work of the children who make up the King-Coit school, an art establishment for youngsters ranging from five to fourteen years of age. J. B. Neumann, who is sponsoring this remarkable exhibition of imaginative painting, informs me that the average age of the artists represented in this present demonstration is about eleven years, and when one has got into the proper mood to understand and accept the pictorial fancies that these untrammelled young geniuses have achieved under the skillful and sympathetic training of Miss King and Miss Coit, there is a treat in store that is not to be duplicated in any other exhibition of the season. Not only have the best of these designs the charming naïveté that comes from the unshackled inventive powers of the very young, but they also have a richness of form and pattern that is far beyond anything I have ever seen in children's work, except perhaps some of the most phenomenal of the landscapes by Mexican children.

Coming to the Neumann display straight from the Spring Academy where one is surfeited by rows and rows of too-premeditated and academically literal art, I found a freshness and joy in these tales of childhood that carried me up and out of the realm of dull sophistication into that land of enchantment which is the habitation of all true artists. In particular, I would cite a sort of Chagall-like improvisation, all tender fancy and winged invention, as one of the high lights of the exhibition, also a richly detailed pattern in medieval mood with a most gayly caparisoned horse and rider. Then, too, there is a sort of subdued Gothic pattern, with

a variety of squared-off sections that is the work of a mind strangely attuned to a far-off time when knights were bold and ladies bravely beautiful. Another treat of a fabulous animal with Apocalyptic figuration, and there is a delightful Midsummer Night's sort of affair with little winged things scuttling about in delicate quadrille. Just go, if you have any mind for such things, and see if the King-Coit crowd isn't the exhibition of the month. With their artistic faculties stimulated by parallel courses in theatricals, these young masters of invention would seem to have the world in the hollow of their diminutive hands. The puzzle is apparently how to retain the grasp. But so far, so very good.

"SEVEN MASTERS OF WATER COLOR"

The Downtown Gallery

Grouped under the imposing heading of "Seven Masters of Water Color," Mrs. Halpert has got together a choice group of works by Marin, Demuth, Hart, Sheeler, Walkowitz, Dickinson and Zorach at her Downtown Gallery. Twenty-two items comprise the list, and there are four Marins and as many Demuths, enough to make any show of water colors a success, sight unseen. It is a cause for gratification that Marin is getting to be seen here and there more and more, for hitherto it has been almost impossible to glimpse him outside the precincts of An American Place. He is really too important a man to keep within any set limits, and his work should have a wider circulation among artists as well as collectors. One of his finest tree studies is in this Halpert group, a superbly cryptic bit of design that is, at the same

time instinct with knowledge of tree-form. Demuth is also at his best in two flower pieces and a study of rich red plums. His "Poppies" is, I take it, an earlier performance, done in a tighter technique and lacking in those luscious concentrated passages of color that Demuth has made famous. The Hart numbers are cast in his racy, humoresque manner, setting forth tropical scenes with gusto and acumen. The two Dickinsons are well up to his average, and the Sheelers, Walkowitzs and Zorachs are all typical performances.

EMMANUEL ROMANO

Penthouse Galleries

A young artist of Italian birth and training, Emmanuel Romano, is the attraction at the top-lofty Penthouse Galleries. He has been working here for a couple of years and has cast in his lot with this new-world country of ours. This is his first one-man show and he puts forth serious claims to consideration as a designer of power and imagination. His figure work has a largeness of form and inventiveness that argues well for him in the career that lies ahead of him in the land of his adoption. John Erskine, who writes a foreword to the catalogue, refers to his vast creative energy and this quality is apparent in his work. These drawings range about considerably and show a general sympathy toward mankind in general, no matter what the state or condition. The drawing that stays by me with the most insistence is one called "The Butcher," but there is something in nearly all of them to recommend them to the attention of the most critical. From his Madonnas to his circus pieces, Mr. Romano strikes the proper note and gives the required tempo. He is lively, both in technique and in emotional content, and will bear watching.

WILLIAM MEYEROWITZ

Barbizon Plaza Galleries

William Meyerowitz's paintings make an especially handsome display in the finely proportioned galleries of the Barbizon Plaza, where each canvas has ample space to communicate its messages of line and color. Although a few of the pure landscape subjects still pay rather definite homage to Cezanne, in the still lifes and heads Meyerowitz has brought his personal idiom to mature expression. We especially liked the finely balanced forms of still life No. 5 where the familiar ingredients of fruit, open book, gloves and white pitcher are woven into a harmony which is both sensuous and intellectual. Also notable are the several paintings of Mary, ranging from a subtly decorative pink and green arrangement of the linear grace to the head from the Ehrich John collection. This modernistic Madonna model, with her exquisite oval face, seems to call forth special felicities of line and color.

Habitues of Gloucester will view with particular zest a busy composition entitled "Humoresque" where a host of amusing caricatures are tucked away neatly for the benefit of the initiate. In the adjoining gallery are hung an interesting group of Mr. Meyerowitz's prints, a field in which he has long been an outstanding practitioner. In addition to the well known etchings chosen during the past three years for the Fifty Prints of the Year group, there are delicate scenes in Central Park, the beautiful "Norway Pine," and some charming Gloucester subjects, all exhibiting the artist's mastery in the black and white medium.

DECORATIVE GARDEN ACCESSORIES

Arden Studio

Carrying on their long established flair for the unusual in decoration, Mrs. Rogerson and Mrs. Meigs of the Arden Studio have brought together a collection of garden furniture, sculpture and frescoes based on Mayan, Spanish-Colonial and Indian designs, and the main gallery of their Park Avenue establishment has taken on an interesting and wholly unfamiliar look. This is one of the first attempts to apply the elements of traditional American art forms to modern decoration, and it is an acknowledged fact that we should derive as much inspiration from our own primitive art as from that of other countries. Eugenie Shonnard has worked out a set of furniture in gray pine with color relief decorations taken from Indian ceremonial pottery. Bekos, of New Mexico, has sent in a green bench and table in the Spanish-Colonial manner. Olive Rush has contributed two studies for frescoes, being interpretations of the sand paintings of the Indians. Central American lava sculpture has supplied the inspiration for a set of animal shaped bird baths, and there are bronze animals by Miss Shonnard for garden ornament. Frederick A. Williams is seen in two decorative birds and a water-spout mask taken from Aztec designs. Miss Wheelwright's rugs, woven by the American Indians under her direction, are fine and colorful additions to this unique display. Curtains and textiles in keeping with the general tone of the exhibition are also to be seen, as well as any number of small and interesting accessories of native origin.

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NICOLAI CIKOVSKY

Daniel Gallery

While Nicolai Cikovsky is no newcomer to the Daniel Gallery, the present exhibition there is his first one-man show and is the first opportunity that the public has been given to estimate his pictorial powers with any special degree of finality. He has shown a canvas or two at the various group shows that Mr. Daniel gets together at the beginning and the end of the various art seasons these past four years, but he comes forth now with some fifteen oils and water colors that proclaim him a genuine find and a valuable addition to the Daniel group. He is thoroughly conversant with nature and the various stages of representation that are required of a well equipped painter, but he also possesses a fine fancy in twisting facts about to suit the decorative urge that is inevitably present in his painting. He is more sportive, more daring perhaps in the liberties he takes in his water coloring, more ingenious in the treatment of texture and tempo, but even in the larger and more ponderous oils he rings some remarkable changes on the eternal still life theme. He combines various bric-a-brac of the studio with genuine feeling for intricate and solid pattern, and he knows how to accent and when to stop elaborating. The large canvas of "Pigeons" is something of a tour de force, having a richness of texture that goes back to Manet and Chardin and yet is keyed up in the modern way, both in style and color.

ANDREW DASBURG

Rehn Galleries

In line with the increasing gaiety of the painting world comes Andrew Dasburg's exhibition of oils and water colors at the Rehn Galleries, the first New York show that he has held in some four years. His style has loosened up considerably, and he has been investigating several new styles and varieties of brushwork to his great advantage. We see Mr. Dasburg putting on his paint in great square strokes, and keeping it up throughout whole canvases with great success—most particularly in his "Red Earth Walk," a fine technical accomplishment. His studies of fruits have a new originality, which is something of a triumph at a time when pears and apples have been literally done to death. Two of his fruit pieces are utterly distinguished and cast in a new mold that should yield Mr. Dasburg rich profit. His water colors have a large similarity to the recent Western works of John Marin, and here again Mr. Dasburg is unquestionably on the trail of a new style that will take on its own individuality in time. A rather Cezannish study of rocks and trees is a very exciting number, and all in all this painter is to be congratulated on the fresh and intriguing quality of his present-day manner of painting. The subjects are mostly of the popular New Mexico terrain.



"COLORADO RANCH"

By ERNEST LAWSON

Included in the current exhibition at the National Academy.

TCHELITCHEW, BERMAN, LEONIDE, BERARD

Balzac Galleries

A group of four painters from Paris, representing the latest trend in School of Paris fashions, is at the Balzac Galleries. Tchelitchev, Ber-

man, Leonide and Berard are the men in question and they seem to fall into line with each other, although possessing no particular similarity in treatment or subject matter. At first glance, the galleries look unduly somber and sedate. The various canvases are all very low in key and painted without any special regard for brisk angling or sharp color contrast.

A sort of hush seems to cover the performances of these artists, a sort of nebulous indeterminateness seems to emanate from this new zone of the moderns.

Tchelitchev is perhaps the first to make his mark upon the newcomer to this group, and his red and gray color schemes assume a ready importance after a first inspection. He paints large red apples against gray ground with special feeling, and his "Three Pages" is appealing in its very grayness and shadowy development of forms. "The Family of the Composer Markievitch" is an odd bit of surrealistic invention, and Mr. Tchelitchev seems to have a passion for painting plaster hands. His large "Hammock" is a really lovely piece of soft tonality, with reds and oranges playing into the prevailing grays.

Berman has an architectural slant and knows how to accent his facades and rooftrees with special force and invention. He likes deep night effects and also leans toward cold and snowy schemes of color. His "Shepherds" and "Thunderstorm" are typical pieces from his hand. Berard is a symbolist, I should say, and his four panels of the seasons, little seated figures rather macabre in tone and type, are curiously like some of the early Picasso wraiths. Leonide has a fine sense of pattern which is at its best perhaps in his small "Fisherwoman with Net."

If these canvases are indication of what the younger men in Paris are up to, it argues a right-about face from the Matisse-Braque-Picasso formulae.



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THE BLISS BEQUEST

The art annals of the city of New York are emblazoned with still another splendid chapter in which the activities of Miss Lizzie Bliss are brought to a shining conclusion. Her many years of constant devotion to the fine arts and her fine flair for patronage and collecting are now, unhappily, closed and a matter of documentary record. As in the case of the Havemeyer Collection, where the name of Mary Cassatt is inseparably linked in the story of its formation, so in the case of the Bliss Collection will the effect of Arthur B. Davies's long artistic association and valuable advice be duly recorded.

The publication of the terms of the Bliss will, which leaves the most important of her magnificent holdings to the more or less newly created Museum of Modern Art under certain definite restrictions, has brought a general satisfaction throughout those quarters of the town where the feeling of dissatisfaction over the laggardly policies of the Metropolitan Museum of Art in accepting the issues of contemporary art has been steadily mounting. The Bliss will stipulates that the Museum of Modern Art acquire within the space of three years' time a legal status as an actively functioning museum of art, else all the priceless Cezannes and other works will automatically revert to the Metropolitan Museum. But it is unthinkable that this fine and upstanding new institution of art, which has created such a fine position for itself in the two short years of its career, should not immediately become a rallying ground for those who cherish the progressive tradition that is being quietly but sturdily developed in those cosy quarters on the twelfth floor of the Heckscher Building, and that they should not see that instant steps be



"MADONNA AND CHILD WITH ANGELS"

A superb work included in the great Nemes auction sale to take place in Munich from June 16-19

By FILIPPO LIPPI

taken to secure proper endowment for a permanent home. With the Bliss paintings as the nucleus of its collection, the Modern Museum of Art has the opportunity of making art history for New York of the utmost importance. The fact that the Metropolitan Museum steadily chooses to ignore the issues of modern art in favor of a policy of watchful waiting should give an extra incentive to the friends of the new movements in art in securing the necessary ways and means for the consummation of Miss Lizzie Bliss's wishes, as expressed in her will. A new generation of art lovers, arisen here in the last two decades, can hardly be represented by the ultra-conservative members of the Metropolitan's governing body, who are more properly affiliated with XIXth century traditions. And so THE ART NEWS hastens to issue the call to rally round the Museum of Modern Art and help to give it substantial form. The Bliss bequest is a clarion call to arms.

ART APPRECIATION
AND THE CHILD

Among the many present day movements to foster art appreciation in children the fine work of Mr. Fitzroy Carrington at the Children's Art Cen-

ter of University Settlement are especially noteworthy, because they are based upon a deep understanding of the essential problems involved. Having founded in Boston a similar gallery where the children in the surrounding congested neighborhood feel at home and come and go at will and having in that city met with an even greater success than had been anticipated, Mr. Carrington less than a year ago started the same experiment in New York—with the same overwhelmingly gratifying response on the part of the children. The works of art exhibited are of the highest order. The young visitors notice what interests them and if so moved ask questions of the person in charge. Classes in art have been organized spontaneously, the work done during the first months having been exhibited last fall. On the part of some it had been predicted that children of the city streets would show their notorious vandalism, whereas it turns out that they consider the Art Center their own building and have appointed an informal police to protect it.

Recently in writing a report of the work Mr. Carrington states that the attendance will be 50,000 when the first year will be completed. Furthermore, he feels the time has come to house the Children's Art Center in its own separate building. It is already what he terms "an essential need."

It is the child's faculty of wonder at

the unfolding beauty of the world that modern education devitalizes, says Mr. Carrington in an interesting article in the March *Institute Bulletin*.

"What are we going to do about it? Let those alone teach who have the divine fire? That is equivalent to saying art should be left out of the public schools. Precisely—and a more fitting home and environment provided for it. Above all, should 'teaching' be done away with? How can one teach that which he does not apprehend? Let the child, unhampered by the instructive and intrusive adult, come directly into contact with works of art—and let the work of art deliver its own message. What will that message be? Different to each beholder. Was it not for this the creative artist's familiar daemon urged him to record his vision? A work of art does not mean one thing—but many. How then can the dulled perception of the adult interpret, by limiting, its message to the child? . . .

"The child naturally adopts the Socratic method—the acquisition or imparting of wisdom through questioning about matters which already are of interest to it. The teacher's method, perforce, must be the compulsory feeding of the child with information concerning objects in which it may have no interest whatsoever. It is not difficult to decide which is the more reasonable method to pursue. . . .

"Let us therefore consider children primarily as children, not good or bad, but as lovable—lovable for their sweetness, love-worthy in proportion to their needs or deficiencies—and try to make for them the world a better and more beautiful place in which to live.

"This is what the Children's Art Center of University Settlement aims to do and is doing."

OBITUARIES

MRS. E. G. RADEKE

Mrs. Ella G. Radeke in 1928 at the golden jubilee of the Rhode Island School of Design was characterized as "the leader of the state in all matters of art and beauty." Her association with that institution began in 1889 when she became a trustee, in which capacity she served until 1913 when she was elected president, a post which she held till her death at her home in Providence on March 17 at the age of 75.

Mrs. Radeke was also a member of the advisory council of Pembroke College, which is the college for women connected with Brown University. Formerly she belonged to the Rhode Island Society for the Collegiate Education of Women, and was also a member of the board of directors of the National Federation of Arts, and one of the founders of the Rhode Island Chapter of the American Association of Collegiate Alumni.

The Rhode Island School of Design was founded by Mrs. Radeke's mother and has been built up in large part by the benefactions of Mrs. Radeke's family. It was upon the death of her parents that she made a careful study of the educational and exhibition needs of the school and henceforth with her brothers, Senator Jesse H. Metcalf and Stephen O. Metcalf, became one of its foremost patrons, her loans and gifts of pictures, early American furniture and a wide variety of *objets d'art* continuing throughout her life. The culminating recognition of her work in supporting and developing the institution came in 1926 when the Ella G. Radeke Museum was dedicated, the gift of the two brothers, just mentioned.

Mrs. Radeke was born in Augusta, Ga., in 1855, the eldest daughter of Jesse and Helen Adelia (Rowe) Metcalf, her father at that time being a cotton grower and in 1860 going into the manufacture of woollens. She received her early education in Providence and graduated from Vassar in 1876. In 1880, she married Dr. Gustav Radeke, a physician of German birth and education, who died in 1892.

The tribute to her death from the institution, which for so many years of her life had been her chief interest, reads in part:

"In the school she was ever jealous of its welfare, seeking to bring every advantage to student and teacher alike. In the museum itself we have a monument to her connoisseurship and flair. One cannot visit any of the galleries and note the labels without marvelling at her catholicity of taste and her appreciation of art in whatever medium or from whatever country. And she spent lavishly in days when other funds were not available, to make sure that objects of the best quality might always be in the collection. In brief, many of the textiles, Greek and Roman objects, paintings and drawings bear her name as donor."

Her keen interest in the school, it is said, was unaffected by her advanced age. Clear-headed in her appraisal of artistic values, she took a personal interest in every work of art obtained for the museum.

During the present winter she had even been, as was her custom, a regular attendant at lectures at the school. She is survived not only by her two brothers, but her sister, Mrs. William C. Baker of California.

ADOLFO WILDT

Adolfo Wildt, Italian sculptor, died on March 12 in Milan, according to an Associated Press dispatch to the *New York Times*.

Wildt has been called a stylist and a virtuoso. He was first classed as a realist, later as a symbolist. In his sculpture he had a predilection for great variety in materials—marbles, onyx, bronze. Elisabeth Luther Cary wrote of him:

"His greatest lack seems to be in energy. His cold facility glides over surfaces that reveal nothing of the significance they cover."

LONDON LETTER

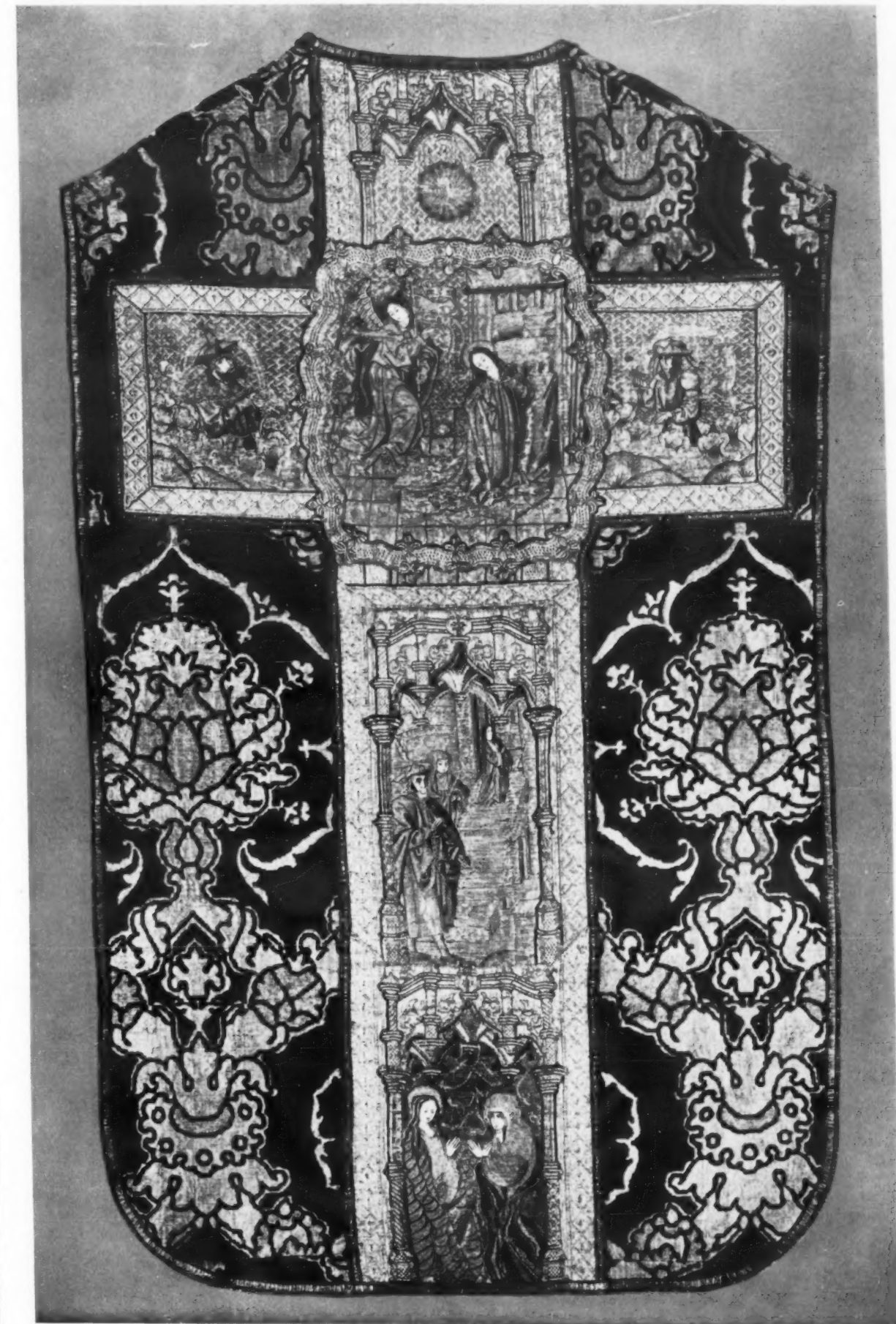
by Louise Gordon-Stables

The pleasantest event of the week in the London art world has been the announcement that Mr. Alec Martin, so long a prominent figure at Christie's, has now become a partner in the firm. His romantic rise from the humblest of beginnings to this important position, has been due to far more than mere luck. It is recorded that Mr. Martin had such a keen desire to familiarize himself with the masterpieces of the continental galleries that he willingly undertook whatsoever uncongenial jobs might come his way, in order to maintain himself in foreign capitals.

Such enthusiasm is bound in the long run to bring its own reward. It brought to Mr. Martin, in the first instance, a knowledge of old masters that enabled him to solve the multitudinous problems of attribution that, in the case of auction rooms such as Christie's, arise hourly to vex the scholarship and the patience of cataloguers. Later it brought him a number of interesting friendships among the most stimulating personalities in the world of art. It brought him election to the National Arts Collections Fund, in which capacity his unceasing energy and resource have redounded greatly to the prosperity of the Fund. Finally, it has now gained him the signal distinction of becoming a partner at Christie's, the forerunner, no doubt, of still more enterprises and developments. It is characteristic of Alec Martin that he can touch nothing without effecting some improvement. It will be interesting to note in what directions his influence will now make itself felt in King Street.

The Persian Exhibition has now closed its doors, having achieved attendances that are well in advance of those of the Dutch Exhibition at Burlington House and almost double those of the Flemish. I understand that designers of textiles and ceramics in particular have taken full advantage of the occasion, some of them working there daily. Towards the end of the show the organizers had the happy idea of issuing invitations to any individuals who might still survive to tell of their visit to the great Exhibition of 1851 in Hyde Park. A surprisingly large number (about seven hundred in all) communicated with the Committee, and about half that number actually made their appearance. Not the least interesting feature of this occasion was the collection of purchases from the 1851 exhibition, which some of the octogenarians produced, objects that have since lapsed from fashion, returned to it and now become "antiques." Perhaps the most remarkable thing in connection with these veterans was the large proportion of distinguished people in their number. Not a few have made themselves prominent members of the Army, the educational world, the Church and Parliament. Active interests doubtless kept them strong.

Incidentally I hear that the Exhibition of French Art next year is in all probability to be under the sponsor-



ONE OF A SET OF THREE GOTHIC VELVET CHASUBLES

Originally from the church in Utrecht, the embroideries of these magnificent specimens were certainly designed by a painter of the great Haarlem School, circa 1500. Included in the great Nemes dispersal to take place in Munich from June 16-19.

ship of the Directors of the Louvre, who will come to London to superintend matters.

Those who still believe in following an academic lead in buying work by modern men will no doubt wish to note that the Chantrey Bequest has

recently bought, on the advice of the President and Council of the Royal Academy, oils by Professor Henry Tonks and the late Walter Greaves, together with a water-color by Henry Rushbury. The two paintings by Greaves were the very Whistlerian

"Old Battersea Bridge," and "The Green Dress," both of which were lately included in the memorial exhibition at the Goupil.

At this gallery Walter Bayes is now holding an exhibition of paintings and drawings which display an unusual dis-

tingtion of style. The curious cross-hatching of the drawings gives them a conspicuous felicity and some of the sketches and genre pieces reveal a nice sense of humor, achieved by a very personal technique of line and mass. The paintings are not invariably pleasant in color, though it must be admitted that Bayes' treatment of shadows is invariably masterly.

In spite of the numerous exhibitions of French art, organized in London, we still remain blissfully ignorant of the work of many a French artist who has attained fame, and possibly fortune. A case in point is that of the late Roger de la Fresnaye, a show of whose paintings and drawings now occupies the Reid-Lefèvre Galleries in King Street. We find that his name recalls no memories and yet here is a man of parts, with a distinct style and personality of his own, and decidedly of finer quality than many of his countrymen with whom we are more familiar. His reaction to various modern phases of artistic development has been kept in hand by his well-defined sense of composition. His landscapes are particularly well built up, and everywhere there is evidence of a nice sensibility to color.

One of the most charming of the Dutch flower-pieces of the XVIIIth century that appeared at the exhibition at the Tooth Galleries in January has been acquired by the National Gallery. It is by a painter little known in this country, J. J. Treck, whose work is remarkable for its delicacy and fidelity to nature. It is said that it was only recently that the canvas was "picked up" in a Newcastle shop for a few pounds, obviously by someone who appreciated quality in painting.

It is so long since there has been a really interesting auction sale, it is pleasant to be able to record that April 1 will see at Sotheby's the important dispersal of relics pertaining to the famous diarist, Samuel Pepys. It is said that the whole collection will first be offered in its entirety, but in the event of its failing to reach the reserve set upon it, that it will be dispersed lot by lot.

The famous Paston letters are to be sold on the same day. There are in all 155 of them and they date from 1460 to 1483, forming altogether a marvelous picture of the life of the period, concerning as they do personages of the highest rank and standing, such as Warwick, the Kingmaker, Sir John Fastolf and John Howard, Duke of Norfolk.

NEW TREASURES FOUND AT POMPEII

POMPEII.—During the works of excavation at House No. 4 in the Via dell'Abbondanza at Pompeii the discovery has been made of a new treasure. In one part of the house, adjacent to the peristylum, there was found a wooden box, naturally partially destroyed by the lapse of time. In and about the box were found objects of gold and silver.

So far, there have come to light some magnificent gold armlets, three pairs of earrings of the same metal, as well as rings, chains, brooches, gold and silver coins, partly of the Republican and partly of the Imperial epoch, a complete dinner set for four persons, glasses, cups and saucers, small silver dishes, spoons of various sizes, silver mirrors and scent bottles, the whole of great value.



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EVERY
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EXHIBITIONS IN NEW YORK

(Continued from page 13)

GEORGES ANNENKOFF

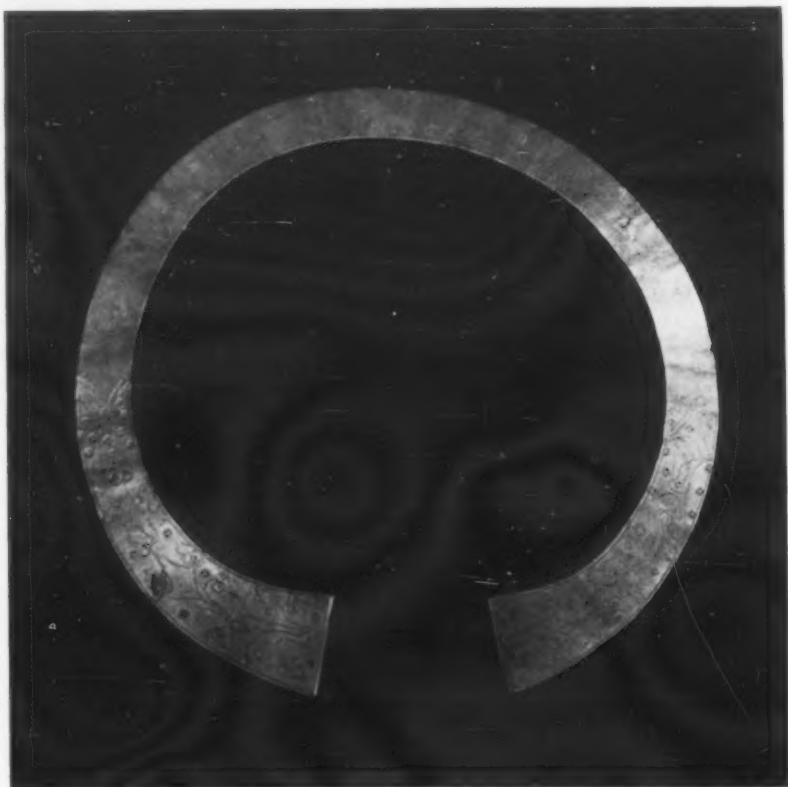
Becker Gallery

Still another overseas painter comes to Manhattan for critical estimation, this time a Russian, Georges Annenkoff, and one of the foremost of his race now working in Paris. He has held many exhibitions in Paris, but this showing at the Becker Gallery is the first intimation that New York has received of his special qualifications as a decorative and individually minded painter. He is like no one else that I can recall, and does quite extraordinary things with his magnetic brushwork that seems to stream out of nowhere to assume sudden and fascinating forms and then to vanish again as swiftly. One canvas that I particularly recall is a flashing vision of a violin on a large expanse of gray ground and the painter has managed to concentrate a sharply descending mass of fiery strokes at the point where he wishes to have his fiddle appear. It is all quite magical, and the way that he keeps huge canvases alive with his flurries of strokes and sequences of colors is very clever painting. He is best in his still-life paintings and his name should find a ready echo wherever his work is shown.

HENRY STRATER

Montross Gallery

A young American painter, Henry Strater, who has figured in various Whitney Club exhibitions, is at the



RARE GOLD COLLAR

IRISH, 1ST CENTURY A.D.

This interesting specimen, typical of the early Celtic period, has recently been acquired by Harmon & Co., Ltd., of London.

Montross Gallery with a series of canvases that show him an enthusiastic student of people and things and an able constructor of compelling figure pieces as well as landscapes. In fact, it would be difficult to say in which department of painting Mr. Strater most excels. His large "The Sisters G." a freely brushed in study of the nude, is bound to be the most talked of picture in the show, and Mr. Strater

has given full proof of his expert understanding of the intricacies of flesh-painting in the way he has handled the various parts of this complex canvas. Among his portraits, the head of Ernest Hemingway is perhaps the most notable. He has a fresh, American way of seeing the outdoors and his various landscapes all bear witness to a genuine pictorial understanding.

LIBERTI, FABER, DIRK AND FOY

Brownell-Lambertson Galleries

Four contemporary American painters are on view at the modernistically decorated Brownell-Lambertson Galleries with work that is robust and colorful to a degree. Nathaniel Dirk shows some interesting and lively water colors that argue considerable imagination in the treatment of natural forms. Arthur Faber sends a group of fruit studies and outdoor scenes. Hans Foy also paints fruits effectively, and Jean Liberti is modernistically inclined and also possessed of a decided decorative inventiveness. It is difficult to arrive at any particular estimation of the work of these newcomers to the gallery world without a further and more extended survey of their work, but it is safe to state that they all belong to the modern tradition and that they "know their stuff," as the saying goes.

WIENER GRAPHIK CLUB

Argent Galleries

The Wiener Graphik Club is a group of women artists in Vienna, an assortment of whose etchings and water colors the Argent Galleries is exhibiting throughout March—and selling "like hotcakes," too, it is said, so low are the prices asked by these artists from the capitol of Austria, where post-war money-tightness still prevails. Hedwig Eibuschitz is by far the most prolific, taking up half the wall space one would say. Furthermore, virtually all of the large sheets are hers—views of picturesque old buildings, the "Old Viennese Coffeehaus" and "Rheingate, Rothenbourg," etc.—and some of her work is colored, the view of a bridge over a stream being particularly attractive. M. Fugelhuber

Gitscher contributes but two examples of her work, a street scene under snow and a wharf vibrant with humanity before a boat gets under way, two of the best things in the show. Klara Epstein's work is excessively fine and delicate in technique, requiring small plates. Johanna Freund Kampmann, Gabriele M. Michalkowski and two others who sign themselves respectively Vaskel and Van Hahn are the other exhibitors.

BRITISH FIRM ACQUIRES RARE "GOLD COLLAR"

One of the earliest Irish pieces of the goldsmith's art has come into the possession of Harmon & Co., Ltd., of London, an extremely rare gold collar in almost perfect condition. On submitting the work to the British Museum for an opinion, the firm was informed that it was made during the first century A.D. As may be seen from the illustration, the work is typical of the early Celtic period and more or less similar pieces are to be found mentioned in Sir Charles Jackson's "Illustrated History of English Plate." The collar is of almost pure gold and weighs 7.3 ounces, measuring 7½ inches in diameter.

VENICE REGAINS ART TREASURES

A number of old masters, including works by Tintoretto, Ricci, and Ridolfo, which were removed from churches and art galleries at Belluno during the war, are now on exhibition in Venice, having been returned by the Austrians, says the British United Press.

The Austrians removed these pictures during their occupation of the western part of Venetia, and they were returned under the peace treaty between Austria and Italy.

THE MUSEUM GALLERIES

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"Madonna and Child" by Sellaio

PAINTINGS by OLD MASTERS

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A GOTHIC SUIT OF ARMOR ITALIAN, CIRCA 1440
Included in the collection of arms and armor of the late Sir Henry Farnham Burke, to be sold at Christie's on May 5

A. P. Laurie Again Discusses Various Phases of Art Forgery

Mr. A. P. Laurie of Edinburgh, who in the fall gave one of the many interesting addresses on the modern faking of old masters before the Congress of museum experts meeting at Rome, and whose X-ray experiments are proving various supposed Rembrandts to be the work of his pupils, recently sent the following letter to the *London Times*:

Sir:—The recent discussion of the authenticity of certain Italian pictures seems a suitable opportunity for warning collectors of some of the methods employed in producing forgeries of early Italian works of art.

For this purpose an old picture, with worm-eaten panel, is preferred. Such are readily obtainable in Italy, and either from advanced decay or the inferiority of the painting, are of no commercial value. A large panel can be cut up and different portions used. I remember, for example, an American professor telling me of how the thigh of "the Christ" in a Crucifixion had been used as the basis for the portrait of a lady by a few dexterous touches and the painting in of the rest of the picture. A careful study of a particular artist is necessary, and a search among drawings and unfinished sketches, to get a suitable subject for the picture. On this foundation a successful forgery can be built by a skilful painter.

Still better, a panel with some remnants and traces of an original picture can be used. My American professor has some remarkable photographs of the different stages of development of such a picture as it passed from dealer to dealer from the faint outline on the original panel.

A very interesting example came under my notice the other day. The panel seemed to be old, and the gesso had a most convincing crackle; but examination under the microscope revealed the paint passing continuously down into the valleys of the crackle, and consequently, the paint was later than the crackle, and either the forger had taken an old panel and cleaned off the paint and then repainted, or had sufficient skill to lay on a gesso which would crackle of itself in drying, and had then painted on it.

So far the evidence of forgery was very convincing, but on examination in ultra-violet light the picture was found to be covered with repairs, which seemed at first irreconcilable with its being a modern forgery. When the painter of the picture was ultimately found, he stated quite frankly that he had painted the picture on an old panel, developing it from a study of an unfinished sketch by the artist he was imitating; and then, after it was finished, had damaged the surface and put in repairs to give the final proof of antiquity.

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WORKS OF ART FROM THE FAR EAST



GILT BRONZE STANDING FIGURE OF KWAN YIN
TANG DYNASTY, 618-906 A.D.

Height 17 inches

YAMANAKA & CO.

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Havemeyer Art Bequest to the Metropolitan Museum Of Art Appraised at More Than Three Million Dollars

The late Mrs. Henry O. Havemeyer's gift of paintings and other art objects to the Metropolitan Museum of Art, described by the museum as "one of the most magnificent gifts of art ever made to a museum by a single individual," was appraised on March 23 by Deputy State Tax Commissioner Stephenson at \$3,489,461, reports the *New York Times*. Her son, Horace, under the terms of the will, gave objects worth \$311,711, including probably the world's most noted print, Rembrandt's "Christ Healing the Sick," worth \$20,000.

Mrs. Havemeyer, whose estate included nine noted Rembrandt paintings, gave six of them, including "The Gilder," appraised at \$275,000, to the museum and retained "The Treasurer," worth \$225,000; "Portrait of a Man," \$200,000, and "Portrait of Himself," worth \$50,000.

The museum declined gifts worth \$87,500, including the Veronese oils, "Woman in White," \$25,000, and "Woman Seated," \$15,000.

When asked why the museum had declined to accept some of the works of art bequeathed to it, Robert W. de Forest, president of the museum, said:

"Among the large number of objects of art bequeathed to the museum by Mrs. Havemeyer were some which the museum did not need. It would have been unjust to the family to take them. The matter was arranged by the museum to the entire satisfaction of her son, Horace Havemeyer."

The appraisal originally filed listed Franz Hals' painting, "Portrait of a Man in a Black Hat and Cape" at \$40,000, but the value was reduced later to \$3,000 on the ground that it was only of the school of Hals.

Paintings of portraits and other subjects left to the Metropolitan Museum of Art in the will were appraised at the following figures:

Rembrandt.	
"The Gilder".....	\$275,000
"Old Woman".....	200,000
"Nicolas von Beerensteyn".....	200,000
"Volker van Beerensteyn".....	200,000
"An Admiral".....	200,000
"His Wife with Pearls".....	200,000
El Greco.	
"Cardinal Nino de Heuvera".....	\$150,000
Landscape, "Paysage de Toledo".....	100,000
de Hoogh.	
"Interieur".....	\$40,000
Hals.	
"Scrivener".....	\$75,000
"Wife of Scrivener".....	75,000
Goya.	
"Las Majas al Balcon".....	\$150,000
His Cousin, "Donna Narcisca Baranda de Golcochea".....	45,000
"City on a Rock".....	45,000
School of Goya; "Princesse de la Paz".....	5,000
Rubens.	
"St. Cecilia, With Two Cherubs".....	\$50,000
"Wladislas Sigismund, King of Poland".....	50,000
Lippo Lippi.	
"Madonna and Child, With Two Saints".....	\$40,000
Bronzino.	
"Duke of Urbino".....	\$50,000
van der Goes.	
"Portrait of a Man".....	\$15,000
Del Sarto.	
Attributed: "Madonna, Child and Saint".....	7,500
Corot.	
"L'Incendie de Sodome".....	\$30,000
"Nymph au Bord de la Mer".....	10,000
Interior, "Mother, Nurse and Child".....	700
Pousin.	
Companion landscapes, "Orpheus and Eurydice" and "Orpheus Asking the Way to Hades".....	\$10,000

Clouet.	
"Portrait of a Man in a Black Cap".....	\$8,000
Ingres.	
"Napoleon's Cousin".....	7,500
Cranach.	
"The Man With the Rosary".....	20,000
Chavannes.	
Landscape with figures which served as model for fresco in the Sorbonne.....	\$35,000
Pissarro.	
"Baigneuse Seule".....	\$8,000
Millet.	
"La Bergere" (crayon).....	1,500
Renoir.	
"Portrait of a Young Man".....	6,000
Cezanne.	
Landscape.....	15,000
"Portrait of a Man".....	6,000
Still life, cup, green vase and fruit.....	5,000
"Sea and a Bit of Coast".....	15,000
Veronese.	
"Portrait of His Wife".....	\$15,000
"Young Man and Dog".....	25,000
"Woman in White".....	25,000
"Woman Seated".....	15,000
Courbet.	
"La Femme du Paroquet".....	\$15,000
"La Source".....	4,000
"Louise Colet".....	3,000
"La Branche de Cerisier".....	5,000
"La Rendezvous de Chasse".....	9,000
"La Vague".....	5,000
"La Belle Irlandaise".....	7,000
"Old Woman in a Lace Cap".....	3,000
"Mme. Brayer, Polish Exile".....	3,000
"Le Suisse," friend of artist.....	3,000
"Basket of Blossoms".....	4,000
Landscape, "Source de la Loire".....	10,000
Fruit piece.....	500
"La Baigneuse".....	5,000
Degas.	
"Ballet Girls in Wings of Theatre".....	\$30,000
"La Bouderie".....	7,000
"L'Aneulin d'Estampes".....	5,000
"Woman in Black".....	12,000
"La Repasseuse".....	7,000
"Repetition de Danse".....	15,000
"La Femme aux Chrysanthemes".....	15,000
Cassatt.	
"Mother and Daughter".....	\$5,000
"Mother and Son".....	5,000
Monet.	
"The White Glaciers".....	\$20,000
Two flower pieces, "Chrysanthemums and Sun Flowers".....	15,000
"The Hay Stacks".....	10,000
"The Poplars".....	15,000
"La Grenouillere".....	6,000
"Pond Lillies and Bridge".....	5,000
"The Green Waves".....	5,000
Manet.	
"Christ aux Anges".....	\$35,000
"Jeune Homme en Costume de Majo".....	35,000
"Forero Saluante".....	25,000
"Mlle. V. en Costume de Espada".....	25,000
"En Bateau".....	15,000
C. O. p. y. Delacroix's "Barque of Dante and Vergil".....	2,000
"George Moore".....	2,500

LIST OF PASTELS.	
The values placed on the pastels left to the museum in the will were:	
Degas.	
"Danseuse à la Barre".....	\$7,500
"La Toilette".....	25,000
"Après le Bain".....	25,000
"Woman with a Towel".....	25,000
"La Modiste".....	20,000
"La Leçon du Foyer".....	40,000
"Portrait of a Woman".....	8,000
"Femme S'asseyant".....	20,000
Cassatt.	
"Mother and Child".....	\$4,000
Manet.	
"Portrait of a Woman".....	\$4,000

MARBLE AND OTHER OBJECTS.	
Marble and allied objects were:	
Nino de Fiesole, "Madonna and Child".....	\$22,000
Nino de Fiesole, "Madonna and Child With Angels".....	25,000
De Settignano (pupil of Donatello) "Madonna and Child".....	10,000
French XVIII Century stucco, "Madonna and Child".....	7,500
Gothic, "An Angel".....	7,000
Gothic, "Head of a King".....	2,000
Gothic, "Saint" (polychrome).....	2,000
Gothic stone, "The Foolish Virgin".....	10,000
Gothic, "Madonna".....	2,000
Greco-Roman, "The Dying Alexander".....	5,000
Two Chinese statuettes, white stone, "Kwan Yin".....	10,000
Chinese statuette, black stone.....	2,000

Examples of Japanese lacquer work bequeathed were a cabinet, containing medallions, mythological motifs,	
--	--

folding doors, valued at \$5,000; a temple panel wood bearing an equestrian figure, \$500, and a panel, "Creation of Horses," \$750.

Bronzes by Barye were appraised as follows:

Two, "Seated Lion" and "Lion Crushing Serpent".....	\$4,500
"Lion Crushing Serpent".....	2,500
Two, "Lion," "Lioness".....	3,000
"Stallion".....	1,000
"Pheasants".....	900
"Hamil".....	1,400
"Lioness Lying Down".....	900
"Painter".....	450
"Boa Constrictor Crushing Dove".....	1,500
Miniature, "Mountain Goat".....	15

For reasons not shown in the appraisal, the museum found itself unable to accept gifts in the will valued at \$85,700 consisting of the following:

Veronese, "Woman in White".....	\$25,000
Veronese, "Woman Seated".....	15,000
Corot, "Mother, Nurse and Child".....	700
De Settignano, marble, "Madonna and Child".....	10,000
Donatello stucco, "Madonna and Child".....	7,500
Gothic marble, "The Foolish Virgin".....	10,000
Greco-Roman marble, "The Dying Alexander".....	5,000
Goya, "Princesse de la Paz".....	5,000
Del Sarto, "Madonna and Child and Saint".....	7,500

The gifts made to the museum by Horace Havemeyer included twenty-two paintings, pastels and drawings, sixty-nine bronze sculptures by Degas worth \$21,400; a collection of Japanese arms and armor worth \$3,316, thirty-six Rembrandt prints, Barye watercolors worth \$1,650, a collection of peach-bloom vases worth \$18,500 and several screens. The following were among the gifts of paintings, prints and pastels:

Cezanne.	
"Forest of Fontainebleau".....	\$10,000
De Lyon.	
"Portrait of a Lady".....	\$8,000
Rembrandt.	
"Christ Healing the Sick" (print).....	\$20,000
"Jan Six" (print).....	3,000
Corot.	
"Girl Kneeling".....	\$4,500
"Reverie".....	5,000
"Rosa Bonheur".....	2,000
"Italienne".....	5,000
"Bacchante".....	7,000
Cassatt.	
"Young Girl Arranging Hair" (pastel).....	\$4,000
"Two Young Women and Child Reading" (pastel).....	4,000
"Mother and Child" (pastel).....	2,500
Goya.	
Portrait of Vincente de Lopez.....	\$7,500
Daumier.	
"Third-Class Carriage".....	\$15,000
Degas.	
"The Ballet of Robert le Diable".....	\$7,500
"Altis the Flutist".....	5,000
"Mlle. Marie D.".....	1,500
"Russian Dance" (pastel).....	8,000

The museum also received from Mr. Havemeyer a French stucco statue valued at \$7,500.

The objects retained in the Havemeyer estate included the following:

Rembrandt.	
"The Treasurer".....	\$225,000
"Portrait of Himself".....	50,000
"Portrait of a Man".....	200,000
"Le Paysage aux Trois Arbres" (etching).....	3,500
Portrait of John Lutma (etching).....	4,500
"Christ Preaching" (etching).....	1,500
Corot.	
Landscape, "Young Woman".....	8,000
Small landscape.....	2,500
"Woman with a Rose".....	5,000
"Nude in Tiger Skin".....	7,000
"Young Girl in Reverie".....	4,500
"Gypsy Reading".....	8,000
Landscape, "Young Woman".....	5,000
The works of other artists included:	
De Lyon: "Portrait of a Lady".....	\$8,000
Cezanne: "Forest of Fontainebleau".....	10,000
Goya: "La Librera".....	45,000
Clouet: "Woman's Portrait".....	8,000
Chardin: "Woman in Red".....	10,000
Cuyp: Landscape, "Horses and Men".....	3,000
Corbet: "Woman in Black".....	4,000
Corbet: "Woman Seated".....	4,000
Corbet: Landscape, "La Loue".....	12,000
Cezanne: "Landscape".....	10,000

Degas: "Head of Man in Profile".....	5,000
Courbet: "Equestrian with Snowscape".....	6,000
Courbet: "The Grinders".....	5,000
Cezanne: "Academie".....	7,000
Renoir: "Young Woman with Muff".....	4,000
Pizarro: "River and Village".....	8,000
Courbet: "Mme. Crocq".....	4,000

The collection included thirteen Monets, appraised at \$5,000 each and one at \$4,000, with the following, the most valuable:

"Fog".....	\$30,000
"Point o' Woods".....	30,000
"Le Matin sur le Seine".....	30,000
"The Old Church".....	20,000

Of ten paintings by Monet the following were the most valuable:

"Interior".....	\$7,500
"Venetian Canal".....	7,500
"Port of Calais".....	6,000
"The Alabama at Cherbourg".....	7,000

Concerning the \$40,000 appraisal of "Portrait of a Man in Black Hat and Cape," it was stated that the valuation was reduced to \$3,000 because "subsequent research revealed that it was sold by Durand Ruel & Co. as of the School of Hals."

The estate retained thirty-five pastels by Degas, which included "L'Entraînement," valued at \$20,000; "L'Atelier de la Modiste," \$20,000; "Danseuses sur un Piano," \$12,000, and "Four Ballet Girls in Blue," \$15,000. A corrected valuation reduced the \$20,000 pastels to \$15,000; "Danseuses sur un Piano" to \$8,000, and "Four Ballet Girls in Blue" to \$12,000. Portraits of "Mrs. Elder" and "Mrs. Havemeyer," by Henner, were valued at \$1,000 each.

The following important pastels by Degas retained their original valuation:

"Cafe Chantant".....	\$6,000
"Danseuses a leur Toilette".....	5,000
"Danseuses" (three dancers).....	7,500
"L'Attention".....	10,000
"Two Dancers".....	7,500
"Dancer Tying Slipper".....	5,000
"Baigneuse".....	5,000
"Three Ballet Girls Balancing".....	10,000
"Danseuse a la Barre".....	15,000
"Men in Orchestra at Roman Play".....	7,500

Works by Mary Cassatt reduced in value by a later appraisal were "Portrait of Mrs. Havemeyer's" from \$5,000 to \$1,000, and "Young Girl Arranging Her Hair" from \$4,000 to \$2,500. The estate retained these pastels by Miss Cassatt:

"Mother With Two Children".....	\$4,000
"Portrait of Mrs. Havemeyer".....	1,550
"Mother and Two Children".....	5,000
"Mother of Self in White".....	5,000
"Mother and Child".....	4,500
"Mother and Child, With Mirror".....	4,500

Etchings owned by Mrs. Havemeyer were valued at \$92,019, and in addition to the Rembrandts included twenty-three by Durer, of which the most valuable were "The Knight and Death," \$1,500, and "Melancholia," \$1,000.

Chinese bronzes valued at \$6,229 included statuettes of "Fu-Lions," \$700, while a Chinese stone statuette, "Kwan Yin," was appraised at \$500. Her Grecian bronzes included a stone statuette, "Kwan Yin," appraised at \$500. Her Grecian bronzes included a statuette, "Venus," \$600, and two helmets, \$100.

Other art objects were the following:

Collection of "interesting specimens," consisting of 254 items, Cyprian and Greco-Roman glass, comprising vases, bowls, phials, ewers, cups and lachrymatories, in a variety of iridescent hues.....	\$11,500
Cyprian relics.....	150
Chinese pottery and porcelain, Han and Sung types.....	5,229
Chinese peachblooms.....	21,475
Monochromes.....	11,425
Blue Hawthorn and miscellaneous miscellaneuous.....	2,961
Falence-Hispano, Moresque and miscellaneous.....	5,564
Japanese art objects—Kakemonos and screens.....	4,390
Japanese-Chinese color prints and drawings.....	7,440
Japanese lacquer—Three collections: 200 pieces.....	3,750
110 pieces.....	3,000
625 pieces.....	4,000
Japanese-Korean porcelain.....	9,003
Tanagra figurine and groups.....	1,200

SAVANTS PRAISE FIND IN ATHENS

ATHENS.—The discovery of the Temple of Eros on the northern slope of Acropolis Hill by an American archaeologist, Professor Oscar Broneer, has solved a problem which has long puzzled historians and archaeologists, reports the *New York Times*. It also supplies further vindication of the accuracy of the Greek historian, Pausanias, whose work is elucidated by the discovery of a subterranean passage leading from the old Acropolis to the court of the newly found temple, which is believed to be the most ancient in all Greece.

Greek archaeologists declare the discovery of the first importance and say it gives ground for hope that the forthcoming excavations by the American School of Archaeology will also bear rich fruit.

Professor Broneer gained his first clue from the examination of the ruins of the buildings on the Acropolis, which had long been known to date back before the Persian invasion. A large quantity of material from these buildings had been used, he found, to build the northern part of the walls which surrounded the top of the Acropolis. While examining the north wall Professor Broneer discovered two inscriptions which had hitherto escaped the notice of archaeologists.

The form of the lettering indicated that the inscriptions originated about 450 B. C. As several letters were missing it was hard to make out the words, but after many days of work he succeeded in deciphering the first inscription as "The festival of Eros is fixed for the fourth day of the month of Mounihon" (which corresponds to a period in our months of April and May). The second inscription bore the single word "Aphrodite."

Underneath the walls of the Acropolis other inscriptions and several fragments of vases were found. Professor Broneer then recalled a mysterious paragraph in Pausanias's description of ancient Athens which had puzzled archaeologists.

In describing a strange religious feast Pausanias narrated how two young priestesses from the Temple of Athena on the Acropolis dared to descend nightly by a subterranean route to the court of the Temple of Eros, carrying on their heads several sacred objects confided to them by the chief priestess of this primitive cult of Athena.

Archaeologists had placed this court several hundred miles away from the Acropolis, near the ancient river Ilissus, where the Temple of Aphrodite was thought to have existed. Professor Broneer's researches establish not only that the court but also the Temple of Eros were on the northern slope of Acropolis Hill, beneath the Temple of Athena.

Near the site of the temple he found two Roman lamps. One bore a figure of Eros and indicated that the temple was used also in Roman times. He even found a subterranean passage by which the two young priestesses were wont to make their nightly visit to the court of Eros. The entrance to the subterranean way is so narrow that only a slight and girlish figure could have made use of it.

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Disappearing Old Masters Turn Up in Berlin

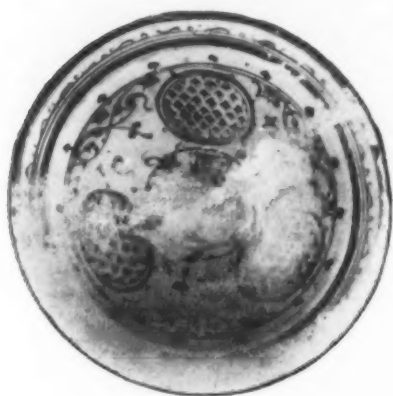
PARIS.—The exhibition in Berlin of ten old masters which were supposed to be under lock and key in a Paris hotel room, legally seized, has resulted in a controversy which is taxing the patience and ingenuity of the Paris courts.

According to the *Matin*, a German collector, Dr. Alfred Meyer, commissioned a pianist, Professor Gutler, to buy some rare paintings for him. Professor Gutler, in order to carry out his commission, borrowed 150,000fr. from one of his Parisian acquaintances, M. Aftalion. The professor took the 150,000fr. to the Hôtel Drouot and bought a Jordaens, a Teniers, a Lesueur and some examples of the Albanian and Bolognese schools. There were ten paintings in all.

For a long time, M. Aftalion received no news of the paintings or his money, so he placed an attachment on the works of art, which were stored in Professor Gutler's hotel room. It was with great surprise and dismay that, a little later, M. Aftalion read that in Berlin the supposedly seized masterpieces were being much admired. He rushed to the hotel room, opened the door, and found to his greater surprise that the ten paintings were there. It was not until he took a longer look that his spirits began to droop again.

The "old masters" had a somewhat aggressive air, a bit more colorful and animated than that of either Jordaens, Lesueur or any of the Albanians or Bolognese. Every expert of his acquaintance, and he knew more than four hundred and sixteen, pronounced them fakes. The pianist was then travelling in Spain. He was given a year in prison, by default, a few days later.

It has proved to be more difficult for M. Aftalion to get the paintings back than to have the pianist jailed by default. The Berlin collector insists the old masters are his property, and he has them in possession, which in this case appears to be ten points better than the traditional ninety. Meanwhile, M. Aftalion has the ten copies, which were executed by a young Montmartre jobber.



GROUP OF SIX RARE RAQQA POTTERIES

A rare tomb-find of intact specimens loaned to the Persian exhibition at the Brooklyn Museum by the Gallery of P. Jackson Higgs

XIITH-XIIITH CENTURY

Higgs Lends Group of Rare Raqqa Ware to Brooklyn

A remarkable group of XIth or XIIth century Raqqa potteries, excavated in an unbroken state from a tomb, have been loaned by the Gallery of P. Jackson Higgs to the Persian exhibition now on display in the Brooklyn Museum. Another such group, in an entirely unrestored condition is unknown. Their fine quality and the unusual excellence of their decoration indicates they were produced for ornamental purposes. Wherefore they be-

long in a higher category than average Raqqa potteries, which are often of the "utensil" type. The fact that each foot of the dishes is pierced for hanging further bears out this contention. Having been found in a tomb—not buried in the earth the fine iridescence is limited to areas where the earth sifted through the cracks of the roof and came in contact with the glaze. The rare designs, consequently, are visible almost in their entirety. In this connection, it is interesting to

note that the technique of the decoration of each piece is so similar that it is most probable all were executed by the same master potter. Professor R. M. Riefstahl has written a publication concerning this group, and Professor Kühnel of the Kaiser Friedrich Museum writes as follows:

"The value of these pieces of particularly beautiful ceramic is greatly enhanced by the unusual coincidence that they are all in perfect state of preservation."

DEALERS TO BE "WHITE LISTED"

In a drive to stamp out unfair business treatment of artists by art dealers in various parts of the country, the national executive committee of the American Artists Professional League, according to the *New York Times*, has decided to prepare a "white list" of "art dealers throughout the country known to artists for their fair business dealings and unquestioned reliability."

By thus throwing the support of its members to honest dealers, the league hopes to compel those accused of unfair practices to adopt fair methods. The "white list" has not yet been compiled; Wilford S. Conrow, New York portrait painter and national secretary of the league said, but will be formed gradually from the accumulated reports of members of the organization.

So far no complaints against New York art dealers have been received from the several thousand members of the league, Mr. Conrow said. Asked the nature of the grievances of artists against dealers, Mr. Conrow explained:

"Many letters have come from members to the national executive committee of the American Artists Professional League stating that difficulties have arisen with art dealers to whom works of art have been consigned. Typical troubles cited by the artists are to be found in obtaining accounting from dealers, in having the works of art returned after the agreed time of consignment has expired and in collecting money for art works known to have been sold—in general, a lack of responsibility on the part of certain dealers who fail to return all works of art when due and who merely report that such a work of art appears to have been lost."

"None of these complaints has been against dealers in New York City. The league is not a collection agency. Its policy is to act positively and impersonally. In forming a 'white list' of art dealers whom our members have found through experience to be of undoubted probity in their business dealings with artists, the league will be in a position to give constructive advice to its members who may inquire as to the advisability of entering into business relations with dealers."

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COURBET	JONGKIND	RAFFAELLI
DAUMIER	LAUTREC	RENOIR
DEGAS	LURÇAT	SEURAT
DERAIN	MANET	SISLEY
DUFY	MATISSE	UTRILLO

MUSEUM REPORTS EVENTS OF 1930

The annual report of the trustees of the Metropolitan Museum of Art was presented on January 19 at a meeting of the corporation. In the last issue of the Museum's *Bulletin* the following extracts from the report are quoted:

The most important events of the past year, the sixtieth in the history of the museum, were:

I—The munificent gift by John D. Rockefeller, Jr., of a new location for the Gothic collections of the museum (the Billings estate) . . . together with the funds necessary for the erection of a new building and for the moving and installing of the collections.

II—The temporary exhibition of the H. O. Havemyer collection in its entirety before the distribution to various departmental galleries.

III—The opening of the gallery of armor in memory of the late Bashford Dean.

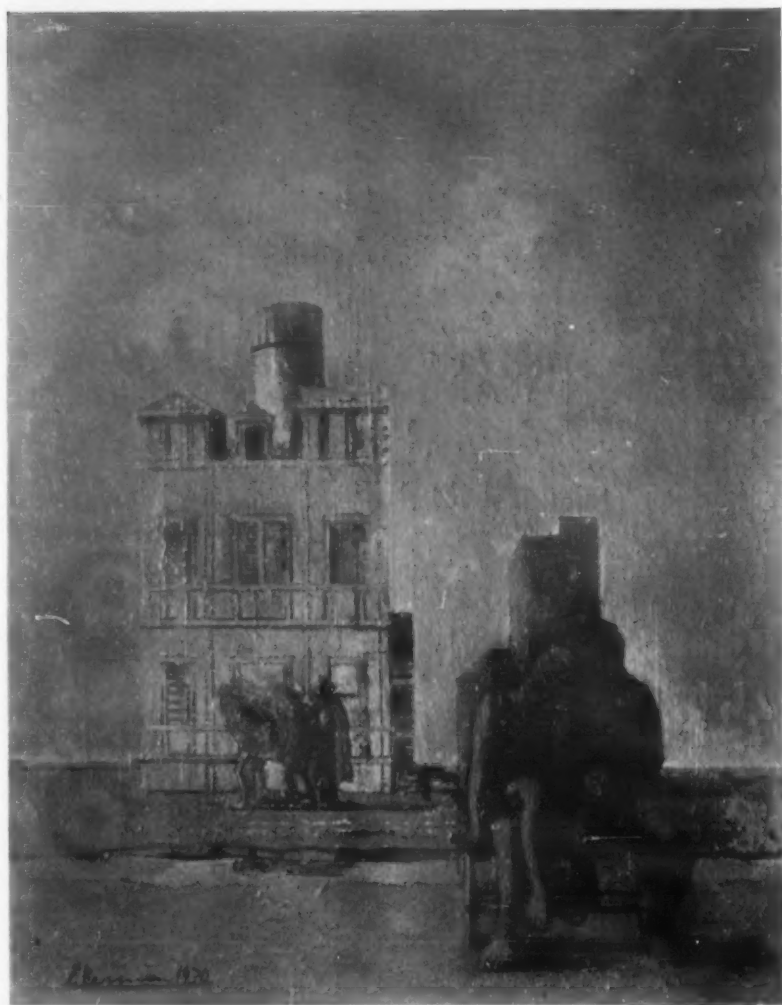
IV—The receipt, after a long period of litigation, of the distinguished collection of various kinds of objects of art, and particularly of Egyptian art, as provided under the will of the late Theodore M. Davis.

V—The receipt of a remarkable collection of Chinese textiles through the bequest of William Christian Paul.

VI—There is to be recorded, also, a splendid gift, anonymously made just at the end of the year, of a collection of American and English furniture and the smaller arts of decoration. This gift provides an addition of the greatest value to the American Wing.

The number of visitors to the museum during the year was 1,338,527 (1,288,828 at the main building; 49,699 at The Cloisters), . . . falling only 1,227 below the attendance of the previous year.

Besides those who have come to the museum purely for their pleasure, 149,418 (346 of these at The Cloisters)



"THE FRIENDS"

By BERMAN

Included in the current exhibition at the Balzac Galleries

have come for the purpose of study or of hearing lectures; of these, 43,059 were adults and 106,359 children. Special mention should be made of the groups both of adults and of children brought to the museum through the agencies of universities, schools and associations, 66,874 in number, a figure which may be taken as a sign, when compared with those of earlier years, of the growing interest in art and the recognition by these various organizations of the opportunities afforded and freely offered to them by the museum.

The amount spent for administration expenses was \$1,860,011.74, which, outside of the amount contributed by the City, \$501,495.40, had to be met from other sources, including the income from all funds which, under other circumstances, would have been used for the purchase of works of art. The trustees view with regret the diminution of the acquisition of works of art by purchase due to the continued diverting to administration purposes of the funds which should preferably be used for the building up of the collections.

GOLD STRIKE HALTS ARCHAEOLOGISTS

TEHERAN, Persia.—Details of the archaeological grant to the University of Pennsylvania expedition have been held up by the Persian government due to the discovery of gold near Demghan, reports the *New York Herald of Paris*.

The expedition was authorized to make excavations on the sites of ancient Persian cities, but the government feared archaeologists might become gold-diggers.

EGYPTIAN SHOW MAY GO TO LONDON

LONDON.—A Cairo telegram to the *Star* from the *British United Press* says that the Egyptian Government is considering the advisability of holding an exhibition of Egyptian art in London in 1934—this in view of the fact that an exhibition of Italian art was held in London last year and this year the Persian art exhibition has met with much interest.



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COMING AUCTION SALES

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.
BARKER ET AL, BOOKS

Exhibition, April 1
Sale, April 9

On the afternoon of April 9, the choice library of standard sets formed by the late Mrs. Mary A. Barker of Peoria, Illinois, will be sold at the American Art Association-Anderson Galleries, Inc., for the benefit of the Home for the Friendless at Peoria, by order of her executors. The collection, which is in magnificent condition and mainly in three-quarter levant morocco, will go on exhibition April 1. It includes the complete works of Elizabeth Barrett Browning, of Robert Browning and of Robert Burns; the autograph edition of John Burroughs; the writings of Samuel L. Clemens (the autograph edition); Conrad's works (the Sundial edition signed by the author); and a set of James Fenimore Cooper in half green morocco.

A set of Dickens is particularly fine with illustrations by Cruikshank and others, in 48 volumes, bound in three-quarter blue crushed levant morocco, extra-illustrated by the insertion of 37 original watercolors by Kyd. This is the Edition Magnifique, one of 26 sets on Japan vellum. A 12 volume set of Eugene Field is also a Japan vellum set, of which only 100 sets were issued. Thomas Hardy's works in 37 volumes are in the choice Mellstock Edition of which 500 sets were issued—not to mention choice editions of Harte, Kipling, Abraham Lincoln, Poe, James Whitcomb Riley and Shakespeare.

In addition to the foregoing, the Barker library sets include the British poets, the Greek and Latin classics, the German classics and historical works of Gibbon, Macaulay and

Maspero, as well as sets of Fielding, Keats, Shelley, Smollett, Sterne, Swift and others.

Sets of the works of American statesmen include Henry Clay, Alexander Hamilton, Thomas Jefferson, George Washington, Daniel Webster and Woodrow Wilson. The New England authors, Emerson, Hawthorne, Longfellow, Lowell, Parkman, Thoreau, and Whittier, are all represented in best editions. The French authors, Balzac, Daudet, Dumas, Anatole France, Victor Hugo, Paul de Kock, Moliere and George Sand are also included in attractive bindings and desirable format.

In addition to the Barker books there will appear in the same sale other desirable books, catalogued under a separate alphabet, from various owners, sold by their order, and including some interesting items. One of these is a drawing by Major Andre, done during his confinement as a prisoner of war in 1775-6. Another is a group of 27 fine silhouette portraits, drawn from life by W. H. Brown and known as his "Portrait Gallery of Distinguished American Citizens." A first edition of Mrs. Eddy's "Science and Health," a first edition of Emerson's "Essays," Boston, 1841, and a first edition of George Bernard Shaw's "Cashel Byron's Profession," in the original wrappers are included in this section.

WOODHOUSE, AUTO-GRAPHS, ETC.

Exhibition, March 23
Sale, March 30

An unsevered strip of six lottery tickets, each signed by William Byrd, 1767, once the property of George Washington, which is recorded in Volume I of his diaries and which won for him land amounting in all to 568½ acres, will appear in the collection of Henry Woodhouse of New York

City, to be sold at the American Art Association Anderson Galleries, Inc., on March 30.

This historical autograph collection comprises records regarding America's discovery and founding, records of English administration of the Colonies, and a complete set of autographs by Presidents of the United States and signers of the Declaration of Independence, as well as memorabilia of Franklin, Lee, Lincoln, Penn and Washington and their families, and other historical data of importance.

CHRISTIE'S
BURKE ARMS AND ARMOR

Sale, May 5
Exhibition, May 3

The choice collection of arms and armor formed by Sir Henry Farnham Burke, late Garter King of Arms, will be sold by Messrs. Christie, Manson & Woods on the afternoon of May 5, after being on exhibition for two days. There are almost 200 items, including two whole suits of armor, swords from the IXth to the XIVth century, Gothic daggers, fine salades, horse chanfrons and fragments of suits, many of which came from well known collections.

The most notable offering is a superb suit of Gothic armor of bright steel, made about 1440 and bearing on the right elbow a crowned Lombardic "A," the mark of Arrigolo d'Arconate, an armorer working in Milan from

1428 to 1446. The parts are assembled with steel-headed rivet and with the suit is included a fine quality shirt of mail.

Another complete suit of bright steel armor is of the fluted Maximilian type and was probably made in Nuremberg about 1500. This likewise carries with it a shirt of chain with long sleeves of fine quality.

Coming from the Lamb collection is another notable piece, an extremely rare and unusually well preserved brigandine in two parts, a front and a back, of crimson velvet, secured to the steel lining of rectangular scale plates by gilt-headed rivets. It was made in Italy in the early XVth century.

Another outstanding object is a "Viking" war sword of the IXth century. It was found in the river bed of the Thames and still remains a silver incrustation of runic pattern.

There is also a dagger *a rouelle* with a fourteen inch blade of English workmanship of about 1400 which was found in the moat of the Tower of London.

A fine pair of bright steel Gothic pauldrons of the XVth century from the Brett collection is decorated with radiating flutes, the lames pierced with a trefoil ornament and the plate for the right shoulder restored.

A snaffle bit, probably of the XIIIth century, is illustrated in Sir Guy F. Laking's *European Arms and Armour*, Vol. III, fig. 966, while both an English dagger, dated 1611 and a late XVth century mace of steel with pistol attachment are illustrated in Meyrick's *Arms and Armour*.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.

30 East 57th Street

March 28, aft.—Combination sale of American furniture and decorations.

March 30, aft.—Sale of autographs, selected from the collection of Henry Woodhouse with special reference to Washington and American history.

April 1, aft.—Sale of first editions, private press books, autograph letters, manuscripts, incunabula, presentation copies, etc., from the library of a Chicago collector.

April 2, eve.—Ehrich sale of paintings. Exhibition begins March 28.

April 9, aft.—Sale of books (specializing in standard sets) from the library of Mrs. Mary A. Barker of Peoria, Ill., and from other sources. Exhibition begins April 1.

Wallace A. Day Galleries

16 East 60th Street

March 28, at 2:30—Sale of decorative Chinese art.

Plaza Art Galleries

9 East 59th Street

March 28, at 2 p.m.—Sale of furnishings, including paintings, from the estate of Fanny G. Villard, removed from the palatial residence at Dobbs Ferry and from other fine estates.

Silo Galleries

40 East 45th Street

March 28, afts.—Miscellaneous sale of furniture and furnishings, including a few American antiques and English pieces, etc.

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Illustrated Booklet

Address Eleanor A. Fraser, Curator

Ehrich To Sell Fine Paintings in April Auction

A group of carefully selected paintings from the Ehrich Galleries, including old and modern masters, will be sold at the American Art-Anderson Galleries, Inc., on the evening of Thursday, April 2. It goes on exhibition today, March 28.

The advance announcement states that practically every school is represented, in addition to English, Dutch and Italian work, in which appear highly important examples, there being canvases by French, German, Flemish, American and Spanish painters.

Titian's "Archbishop Querini," a dignified three-quarter length portrait, painted about 1560, is inscribed at lower left "MONS. QVERINI ARCVESCVO DI NIXIA E PARS." This painting, illustrated in "Tizian des Meisters Gemalde" (Klassiker der Kunst), N. D., No. 222, comes from the collection of Frederick August von Kaulbach of Munich, who kept it near him until his death as an inspiration and guide in his work. His widow disposed of it to the Ehrich Galleries after his death.

The important Antonio Moro, "Portrait of a Court Lady," also a three-quarter length, shows the sitter in a tight-waisted black satin dress with frilled white Medici collar and gold-edged lace cap.

The collection is particularly strong in the XVIIIth century portraits so much in vogue at present for period interiors. The Hoppner is a portrait of Mrs. Sarah Barnes, while another fine portrait of this period is Gainsborough's "Ralph Leicester, Esq." This waist-length portrait of a young man with powdered hair tied with a black ribbon is inscribed on the back, "T. GAINSBOROUGH, pxt." Another Gainsborough is the charming full-length portrait sketch of a little girl, which comes from the Wallace Collection in London.

There is also a portrait of the Rt. Hon. the Earl of Holderness, K.B., by Sir Joshua Reynolds, from the collection of His Grace the Duke of Leeds, Hornby Castle, Bedale, Yorks.

An important Raeburn, "Portrait of Dr. Benjamin Bell," painted about 1790, is described in two important works on Sir Henry Raeburn, one by Sir Walter Armstrong, 1901, the other by James Greig, 1911, and has been engraved by W. and J. Walker, 1791, and by J. Beugo.

Likewise of outstanding importance in the XVIIIth century group is a Gilbert Stuart. This portrait of Mrs. John Bartlett, painted in Boston about 1814, has descended directly in the family of the sitter until it came into the possession of the Ehrich Galleries. It has been described and illustrated in Lawrence Park's "Gilbert Stuart," 1926, No. 63, and has been exhibited at the Boston Museum of Fine Arts, 1880, and in the Loan Collection of Portraits of Women, Copley Hall, Boston, 1895.

In the earlier groups, besides the outstanding Titian and Antonio Moro, there is a lovely "Madonna and Child" by Marco d'Oggiono, Italian, 1470-1540, from the collection of the Marchese Fossi, Florence, and a "Madonna and Child with Angels," by the Flemish painter, Ambrosius Benson, who died in 1550. A small early German painting, "Salome with the Head of St.



"PORTRAIT OF DR. BELL"

By RAEBURN

Included in the sale of important paintings from the collection of the Ehrich Galleries, to be held at the American-Anderson Galleries on the evening of April 2

John," is by Lucas Cranach, 1472-1553. The French works for French interiors and decorative Italian paintings for Italian rooms include a delightful Greuze, "Child with a Spaniel," and "Portrait of Mlle. Du Vivier" by Adelaide Labille-Guiard (French, 1749-1803).

The collection, in fact, is so wide in scope that it ranges from the serious museum paintings mentioned to sporting pictures, genre paintings and decorative flower paintings suitable for the country home or the town house or apartment.

To the new collector it will be of interest that the Ehrich Galleries state in the short preface to the catalog:

"These paintings are sold with our customary guarantee. We warrant them to be original and by the artists to whom they are attributed in the catalog. Many of the pictures have been endorsed by well known authorities, and such authentications or certificates will be furnished the buyer upon request. Furthermore, the paintings contained in the present collection are exchangeable at our galleries at any time at the full purchase price."

VOL. XXIX

"Kunst und Kuenstler"

MONTHLY ART MAGAZINE

Illustrated

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AUCTION PRICES OF THE WEEK

NORTON, BURGESS ET AL.

American Art Association-Anderson Galleries, Inc.—Dr. A. S. W. Rosenbach paid \$5,100 on March 17 for four sheets of paper on which was printed Dati's metrical version of Columbus' first letter regarding his voyage to America. There are only five known XVth century editions of this metrical version by Dati. It was published in Florence by Lorenzo Morgiani on October 26, 1495. The next highest price was \$900 for a printed and written Peace Commission document, signed by Franklin, Adams and Jay in Paris, February 6, 1783. As a whole, the auction brought \$23,018.50.

WILLIAMS FURNITURE

American Art Association-Anderson Galleries—The sale of furniture and household furnishings by order of Mrs. Lenore Wheeler Williams on March 20 and 21 brought a total of \$25,399.50. The highest bid was \$500, which was paid by Arthur Lenssen for a curly maple high post bedstead, American, of about 1800.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Colored etchings by Elyse Lord and T. F. Simon, until April 1.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

American-Anderson Galleries, 30 East 57th Street.—Paintings by old and modern masters from New York galleries, through April 4.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street.—New paintings by Arthur Dove, through April 4.

Arden Gallery, 460 Park Avenue.—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish colonial and American Indian inspiration, throughout the Spring.

Argent Galleries, 42 West 57th Street.—Water colors and prints by artists of the Wiener Graphic Club; exhibition by Putnam.

Art Center, 65-67 East 56th Street.—Textile Designs shown by the Art Alliance of America and art work by students of Syracuse University, March 30 through April 11. Mexican crafts, Arts and crafts, Sport and game etchings by Boyer, Knap, Rungius, Smith and Schaldachli until April 1. The Cyprian artists, March 30 through April 11.

Babcock Art Galleries, 5 East 57th St.—Etchings by Eugene Higgins, during April. Water colors by Walt Dehner, March 30 through April 11.

Balzac Galleries, 102 East 57th Street.—Work by Bérard, Berman, Tchelitchev and Leonide, through April 8.

Barbizon Plaza Art Galleries, 101 West 58th Street.—Paintings and etchings by William Meyerowitz, through April 4.

Becker Gallery, 520 Madison Avenue.—Work by Georges Annenkoff, to April 14.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway.—Permanent collection. Japanese exhibition. Annual exhibition of photography, until April 1. International exhibition of modern tapestries. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary M. Wilburg, including work by Pissarro, Chirico, Vlaminck, Leger, Madeleine Luka and Natalia Goncharova. Ethnographic paintings in "fresco secco," executed in India by Stowitts, through March 29.

Brownell-Lambertson Galleries, 106 East 57th Street.—Nathaniel Dirk, Arthur Faber, Hans Foy and L. Jean Libert, to April 7.

Brummer Gallery, 55 East 57th Street.—Paintings and drawings by Steinlen, through April 18.

Burchard Galleries, 13 East 57th Street.—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street.—Mezzotints by contemporary engravers, until April 1.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue.—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

College Art Association, 20 West 58th Street.—First annual spring exhibition of students' work, through April.

Daniel Gallery, 600 Madison Avenue.—Paintings by Cikovsky, through April 4.

Delphic Studios, 9 East 57th Street.—Photographs by Wynn Richards, through March 30. Twenty Hollywood portraits by Cecil Beaton, Mexican art.

Demotte, Inc., 25 East 78th Street.—Twenty American paintings, selected by Samuel M. Kootz, through April 8.

Herbert J. Devine, 42 East 57th Street.—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Downtown Gallery, 113 West 13th Street.—Paintings in oil and water color by Stuart Davis, March 30 through April 18.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Paintings by Frederick Taubes, through April 4.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Marie Laurencin, through April 4.

Ehrlich Galleries, 36 East 57th Street.—Miniatures by American artists of American subjects, to continue indefinitely. Handwoven linens, through

April 7. Paintings by Van Dyck, Reynolds, Raeburn, Romney, Moro, Hopfner, Bronzino and Lawrence.

Ferargil Galleries, 63 East 57th Street.—Water colors by Lorin F. Wilford, through April 5. Paintings by Arthur B. Davies and Albert P. Ryder and recent canvases by Ernest Lawson, through April 4. Garden sculpture.

Fifteen Gallery, 37 West 57th Street.—Paintings by Thomas MacFergus Cooper and Beulah Sternson, March 30 through April 11.

Fifty-sixth Street Galleries, 6 East 56th Street.—Permanent exhibition of frescoes by Gauguin. Eighth annual exhibition of photographs and renderings of work by members of N. Y. Chapter of Landscape Architects and an exhibition of new garden sculpture, until April 15.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Van Dearing Perrine. Exhibition in many mediums, March 31 through April 11.

Grand Central Palace, 480 Lexington Avenue (46th Street).—Fifteenth annual exhibition by the Society of Independent Artists.

Harlow, McDonald Co., 667 Fifth Ave.—Old master etchings and engravings of the XVIIIth and XVIIIth centuries, and a comprehensive exhibition by Robert Austin, through March 31.

Marie Harriman, 61 East 57th Street.—Paintings by young Americans, through April.

Heeramanek Galleries, 724 Fifth Ave.—Early Indian art.

Import Antique Corporation, 185 Madison Avenue.—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street.—Authenticated old masters.

Edouard Jonas de Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwgn F. Choultsse.

Kennedy Galleries, 785 Fifth Avenue.—Etchings of snow, through March. "Cries of New York." Original drawings attributed to Calvos and original drawings of New York and other American cities by Baroness Hyde du Neuville, through April.

Keppel Galleries, 16 East 57th Street.—From Hopfer to Canaletto, until April 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Woodcuts and lithographs by Americans, through March. Drawings and monotypes by Albert Sterner throughout April.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street.—Etchings by Whistler, until April 1.

Kraushaar Galleries, 680 Fifth Avenue.—Drawings, paintings and lithographs by Rudolph Sauter, March 30 through April 11.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

John Levy Galleries, 1 East 57th Street.—Old masters and English portraits. Portraits and drawings by Ben Ali Haggin, through March 31. Paintings by Jean Charlot, selected by Frances Flynn Paine, April 1 through April 18.

Little Gallery, 29 West 56th Street.—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street.—Marines by Jay Connaway and landscapes by Arthur Meltzer, March 30 through April 11.

Metropolitan Galleries, 578 Madison Avenue and 730 Fifth Avenue.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue.—Memorial exhibition of work by Robert Henri, through April 19. Lace and costume accessories, the gift of Mrs. Edward S. Harkness. Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Peruvian textiles in Gallery H15, through March 31. Furniture and glass, American and European, the American wing, through May 3.

Michaelian Galleries, 20 West 47th Street.—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street.—Water colors by John Whorf, paintings by Louis Kronberg, March 30 through April 11.

Montross Gallery, 785 Fifth Avenue.—Paintings by Davenport Griffin, March 30 through April 11.

Morton Galleries, 49 West 57th Street.—

Oils and water colors by Emil Holzhauser, through April 4.
Museum of French Art, 20 East 60th St.—Degas and his tradition, through April 14.

Museum of Modern Art, 730 Fifth Avenue.—German paintings, until April 27.

National Academy of Design, 215 West 57th Street.—106th annual exhibition, through April 5.

J. B. Neumann, New Art Circle, 9 East 57th Street.—Pictures by children of the King-Colt School, through March 31. New works by Max Beckman, April 1 through April 11.

Newark Museum, Newark, N. J.—Modern American paintings, 500 old Valentines, French applied design and art and an exhibit tracing the history of Newark. Landscape paintings by members of the N. J. State Federation of Women's Clubs, until March 31. Ecclesiastical art (sculpture, vestments, altar vessels and furniture), until May 1.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

New York Public Library, 476 Fifth Ave.—Etchings, lithographs and other prints by Arthur B. Davies, contemporary European wood block prints and Currier and Ives lithographs, until April 1. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Avenue.—Garden sculpture, through April 9.

Penthouse, S. P. R. Galleries, 40 East 49th Street.—First American one-man show of paintings by Emmanuel Romano, through April 4.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Frank K. M. Rehn, 683 Fifth Avenue.—Recent paintings by Dasburg and etchings by Reginald Marsh, through April 4.

Reinhardt Galleries, 730 Fifth Avenue.—Old masters and paintings by contemporary French and American masters. Portraits of Americans by Boutet de Monvel, Sorline, John, Orpen, Fougita and Van Dongen, through April 4.

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver. Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th Street.—Antiques and decorations.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Marine paintings and fine prints.

Scott Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Desplau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings by Ralph Flint, through April 4.

Silberman Gallery, 133 East 57th Street.—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street.—Old paintings lent by the Metropolitan Museum, and water colors by Burliuk, Lissitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dymaxio N. House 4 D," by Buckminster Fuller.

Marie Sterner, 9 East 57th Street.—Recent water colors by Gardner Hale, through April 3.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.).—Greco-Buddhist and Gothic-Buddhist sculptures.

Valentine Gallery of Modern Art, 49 East 57th Street.—Recent paintings by Marcoussis, through April 4.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street.—Early English oak furniture, Queen Anne walnut, paneled rooms.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—Work by Louis Lozowick, through April 4.

The Weston Galleries, 122 East 57th Street.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue.—Paintings by John La Farge and his descendants, through April 4.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—English portraits and sporting pictures, until April 1. Specially selected group of old and modern masters, throughout April.

Studio of Serge Yourievitch, 130 West 57th Street.—Recent sculpture by Yourievitch, March 30 until May 1, except Sundays.

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FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

April 14-15—The Jule collection of furniture, paintings and objects of decorative art.

April 25-29—The von Dirksen collection of paintings and objets d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

Ball & Graupe

April 24-25—The Wendland Lugano collection.

Hollstein & Puppel

May 4-6—Drawings and engravings from the collection of Count R. d. V.

Int. Kunstauktionshaus

March 30—The Castle Merzdorf collection.

DRESDEN

E. Richter

April 14-15—Paintings, furniture and objets d'art.

LEIPZIG

C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

MUNICH

Helbing-Cassirer-Muller

June 16-19—Part I of the Nemes collection.

LONDON

Sotheby

April 1—The Paston letters, the property of the Rt. Hon. E. G. Pretzman.

April 1—The well-known collection of relics of Samuel Pepys, the property of the late John Pepys Cockerell.

April 13—Rare book books and other early printed books.

Christie's

May 5—Important arms and armor, the collection of the late Sir Henry Farnham Burke.

BROOKLYN

In the Indian Hall of the Brooklyn Museum of Art, Stowitts is showing throughout the month 150 large canvases of Hindu life. These are done in the "fresco secco" medium and were made during the artist's two-year stay in India. Not only are they beautifully executed paintings, but they have a high ethnological value as a record of the costumes, the customs and the arts and crafts of India untouched by Occidental influence as well as types of races which are dying out. Sometime in the near future, this collection will be reproduced in a forthcoming publication "Vanishing India," written by the artist.

During his exhibition in Paris, Mr. Stowitts was invited by the Persian Ambassador, Hassin-Ala, to execute a similar group of Persian types. Another group of his studies, Javanese in background, is to be shown in the Dutch Pavilion at the Paris Colonial Exposition, opening May 1.



"PORTRAIT OF A COURT LADY"

By ANTONIO MORO

Included in the sale of important paintings from the collection of the Ehrich Galleries, to be held at the American-Anderson Galleries on the evening of April 2

THE C. A. S. SHOWS WORK OF STUDENTS

The College Art Association announces throughout April the first annual spring exhibition of work by students in colleges, universities and museum schools. Twenty-five institutions from all over the United States are represented, making this the most comprehensive exhibition of student work ever assembled, there being more colleges and a more varied type of work included.

In accordance with its policy of encouraging young people in their efforts, the association is offering ten prizes in connection with this exhibition. The first prize consists of a print and junior membership in the College Art Association, to be awarded to the best exhibit in each of the following

five groups: oil paintings, watercolors, sculpture, textile designs, and black and whites. The second prize consists of junior membership in the College Art Association and will be awarded to the second winner in the same groups. There will be, in addition, a first and second prize for the first and second best works in miscellaneous groups not listed above, such as architectural designs, period room arrangements, ceramics and photographs. The prizes will be awarded according to popular vote.

The association is gratified by the wide and enthusiastic participation in this exhibition, denoting keen cooperation on the part of drawing, painting and architectural departments all over the country. It is surprising also to discover how high the general stand-

ard of work is. Particularly are the results in applied arts satisfactory. And it is interesting to note that the contributions in applied arts from the middle west show a more advanced spirit than in the Eastern institutions.

The participating colleges, universities and museum schools are: Brown University, Cincinnati Art Museum, College of Fine Arts, New York University; Cornell University, Converse College, Spartanburg, S. C.; Dayton Art Institute, Florida State College for Women, Howard University, Washington, D. C.; Iowa State University, John Herron Art Institute, Kansas State Agricultural College, Milwaukee-Dowd College, Oberlin College, Princeton University, Rhode Island School of Design, Skidmore College, Saratoga, New York; Syracuse University, Texas State College for Women, Toledo Museum, University of Kentucky, University of Washington, Seattle, Washington; Wells College, Wellesley College, Yale University and University of Kansas.

BOSTON

Among the exhibitions at the Museum of Fine Arts for the month of April will be a memorial exhibit of the works of Charles Grafty, and another of early Italian engravings. Continuing also are the Millet drawings, Alexander Cozen's clever floriprints, the loan exhibition of silver by Hester Bateman and the exhibit of Wedgwood.

SPRINGFIELD

March is the month for the annual artist membership show of the Springfield Art Association. This year the entries are of more than usual merit.

The other exhibition of the month comprises nineteen paintings loaned by Noonan and Kocian of St. Louis, among which is a Benjamin West, a Raeburn, a Berninghaus and a D. W. Tryon.

Lasky Exhibit For Knoedler's Paris Galleries

Forty-nine paintings by Mrs. Jesse Lasky, wife of the film magnate, were shipped on the S. S. *Paris* for Paris, where they will go on exhibition at the galleries of M. Knoedler & Co., Place Vendome, from April 15th to 30th. Later they will travel to London for exhibition at the Cooling Galleries in May.

Since she began her artistic career ten years ago Mrs. Lasky has gained considerable fame throughout the United States. Two exhibitions of her work have been held at the Anderson Galleries in New York and fifteen canvases were invited by the Brooklyn Museum for exhibition last summer. A national circuit exhibition of the paintings travelled through the United States last year and purchases were made by a number of museums.

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